



The Reliquary



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Steetley Chapel, Derbyshire.

AMONG the many beautiful buildings of which Derbyshire can boast, there is perhaps none of an ecclesiastical character which can in any way compare with the Norman church of Steetley.

It lies in the North-East corner of Derbyshire, in the Hundred of Scarsdale, and the Parish of Whitwell. Yorkshire very nearly claims it as hers, and, no doubt, Nottinghamshire would be pleased to embrace it; but to Derbyshire it belongs, and the county should be proud of its tiny possession, as being one of the most perfect little Norman churches to be found anywhere, which has been, by the good young men of "The Ecclesiological—late Cambridge Camden—Society," described as "a curious, (?) complete specimen" of the Norman period.

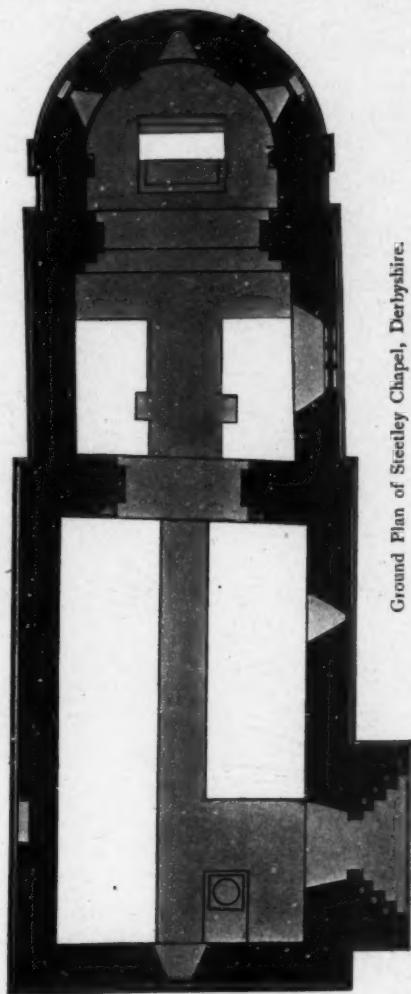
Not only is the church itself of such a beautiful character, but it is also unspoiled by enriched additions of mediæval times, and, standing as it does in the centre of a yew and holly wood of proportions well suited to its own diminutive size, it forms a picture which cannot be forgotten by either the casual and ignorant visitor, or the lover of ecclesiastical art and architecture. It stands in no village, to cause groups of noisy children to break its

quietude and loneliness, and the only houses near it are a picturesque farm on the east and a very ugly modern "residential mansion" at the west end, which latter is, however, about one hundred yards from the chapel-yard fence, and is well screened from view by the trees. Its beautifully toned stonework and moss and lichen-covered red tiled roof complete the picture, forming an harmonious whole, such as an architect and landscape painter might have imagined only together. Pass through the south doorway, and but step inside the tiny nave, and you are yet more powerfully seized, charmed, and altogether laid under the spell of the place. Inside all is gloom, with small patches of sun sufficient only to light up the enrichments of vaulting shafts, ribs, and arches. Some idea may thus be gained of what the church was like in the days of its founders, when the windows of the apse, either glazed with horn or devoid of any protection from the elements, shed a dim light on to the altar and the officiating priest, the only person in those days who required the light for reading purposes. There is now in the south wall of the nave a window of fourteenth century design and workmanship, which, while rather spoiling the effect of gloom and mystery, yet is an absolute necessity for present day requirements. I have visited this little stone gem in winter, when it was absolutely impossible to see the interior at all, although the day was bright, for the evergreen trees outside do much to hinder the free passage of the sun's rays. My last visit was on a blazing day at the end of June, with a sky like brass, yet, even then, there was not enough light for the needs of photography; and had it not been for the kindness of the Rector of the mother-church of Whitwell, the Rev. Canon Mason, who gave me leave to use burning magnesium wire for lighting purposes, I should have been unable to secure any permanent record of the beauties of its internal decoration. A curious modern feature, and one which must appear very cheery on a gloomy winter's day, is the large open fire-place at the north-west angle of the nave. I have never before seen such an arrangement, though I have seen the *whole* heating apparatus, built of white brick, situated in the north aisle of a remote Cornish church.¹ This little church of Steetley was for years used as a fowl house, etc., being roofless, and fast falling into irreparable decay. With regard to its condition, Dr. Cox, whose *Notes on the Churches of Derbyshire* are well known, writes to me thus:—

¹ Luxulyan.

"I was the first to draw attention to its disgusting degradation about thirty-five years ago, when I found pigs folded in it, and wrote off at once to old Mr. Gladstone about it, as Trustee of the Duke of Newcastle's estate; then I preached at the opening of it."

Sufficient praise cannot be given to the talented architect, Mr. Pearson,¹ who effected such a complete and scrupulously correct restoration; he has indeed succeeded, and any one who possesses a knowledge of what should be in ecclesiastical architecture, will at once recognise that the spirit of the old work has not been obscured, but has been carefully fostered, and here borne fruit. There has been no modern "Norman" vestry building, or serious alteration of any sort which could in any way destroy the charm of the place. The interior has been simply furnished, there having been no ostentatious monumental slabs used to decorate the walls, or large brass plates on the church furniture announcing that *Somebody* has given *Something* to the Glory of God, which more often means the



Ground Plan of Steetley Chapel, Derbyshire.

¹ To his firm I am indebted for permission to use the above ground plan, which was kindly made on purpose for this article.

reverse, as the name of the donor is displayed in as conspicuous a place as possible. All this is missing at Steetley, where everything is quite plain and simple—down to the very chairs, which are a welcome relief after the usual highly polished, shiny, new pitch-pine pews in such common use now-a-days.

Dr. Cox has, in his well-known *Notes on the Churches of Derbyshire*, given a clear pen-picture, from which what has been added in modern times, *i.e.*, at its restoration, which is but little, can be very easily separated from the earlier work which has been "touched up."

This account is enriched by two excellent photographs of the interior, which show what state of dilapidation the fabric had reached. One shows the chancel arch, and the other the interior from the west end. The latter, which looks very queer when compared with fig. 6, shows masses of ivy, which has crept over the roofless walls of nave and chancel, and hangs down in such a manner that the whole of the upper part of the apse arch is obscured by it.

Steetley, in its early days, was a chapelry of Whitwell—as it now is—but later it is spoken of as being entirely distinct and a parish of itself, having its own rectory. The advowson of the church, for some years prior to 1391, belonged to Anker Frecheville, in which family it was retained till its conveyance to the family of Wentworth, in Queen Elizabeth's time. Lysons makes the curious mistake of placing the date of this conveyance in 1571, for eight years later, in the will of Peter Frecheville, the advowson and manorial rights, etc., of Steetley, are left to John Frecheville; thus the conveyance must have been during the latter's time, and *after* the year 1579.

Dr. Cox considers that either Gley de Briton, or one of his four sons, was the founder of this church, which would be shortly after the Domesday survey; he also places the date as between 1135 and 1154.

In 1883 the Derbyshire Archæological Society got the benefit of a theory advanced by Canon Mason, vicar of the mother-church of Whitwell; this theory, which was strongly upheld by Mr. Mosey, agent to the Duke of Leeds, was that, presuming the neighbouring village of Thorpe Salvin was—as some believe—the site of the well-known Castle of Front de Boeuf, then the Chapel of Steetley was no other than the ruined shrine at which the Black Knight was hospitably entertained by "the holy clerk of Copmanhurst," of

Sir Walter Scott's *Ivanhoe*. Mr. Mosey has shown that the old hall of the Salvins was not the prototype of Torquilstone, but he considers Canon Mason's claim for Steetley as fully justified.

Dr. Cox, in his *Notes on the Churches of Derbyshire*, quotes the reply of Mrs. Adin, of Chesterfield, which was sent in answer to his enquiries as to the date at which this lovely building was first allowed to moulder.

She says:—"My father's family, on the maternal side, held for some years the farm upon which the chapel of Steetley stands, under the Duke of Norfolk. The chancel was used



Fig. 1.—Steetley Chapel, from the South-West.

by them as a shelter, and the yard as a fold for sheep; that would be about a century ago. Some time prior to that, upon the land in the chapel yard being ploughed up, a jar was discovered containing coins; upon its being opened a paper or parchment was found, with the words, 'Rather the Devil than Oliver' written upon it."

It is rather strange to bury a vessel full of coins, as a sort of present to his Satanic Majesty, in a *church-yard*. This was evidently the hoard of a staunch Royalist; and by "Oliver," no doubt, Cromwell was meant.

In October, 1875, an impressive meeting and service was held within these crumbling walls, and then the scheme of restoration was first mooted, and almost immediately proceeded with, thanks to the energy of the Vicar.

The restoration, as we have already said, was carried out with the greatest care, the only real differences or departure from the original design being the bell-cote and the substitution of five orders in the south doorway for three in the original.

It once again serves its original purpose as the House of God, and not a pig-sty or fowl house, and, what is almost as important, looks much as it used to do save for the red-tiled roof, instead of the leaded one in use before. The thanks of every ecclesiologist are due to Dr. Cox for his determined action.

THE EXTERIOR.

The building consists of three main parts. An aisleless nave, with shallow south porch, or entrance, and an apsidal chancel of altogether diminutive size. The porch is illustrated in fig. 2, while fig. 1 shows as much as can be seen of the nave and porch; and figs. 3 and 4 represent the eastern end and northern side of the apse.

Both porch and apse are much enriched, while the nave is destitute of any serious ornament, save the handsome corbel table, which extends along the upper part of its walls on both north and south sides. The corbel-table also extends to the apse, which is further enriched by an effective string-course, which passes below the minute windows and forms a sill for them.

The apsidal chancel is ornamented with the string-course just mentioned, also the row of corbels at the roof-line; four buttresses help to relieve the walls of the weight of the stone groining, of which the roof consists. These buttresses are, besides being useful, very ornamental. They have characteristic bases and capitals, and are of a flattened character, being very shallow, with rounded edges. Down the centre of the main pillar runs a narrow shaft, which terminates flush with the overhang above the corbel heads. The string-course is carried over the buttresses, and the continuity of the ornament is thus preserved. The string-course is ornamented with a beautiful band of purely conventional foliage, consisting of a continuous line or main stem, sinuous in form, from which, alternately above and below, spring short stems terminating in leaf forms. The little stem, when it springs from the main wavy stem, turns over, and the leaf then grows on the

opposite side of the main stem to that from which its stalk springs. This is a fairly common ornament, particularly on fonts, during the last fifty years of the Norman period, and, even after the demise of the style of architecture which gave it birth, it flourished for a short time in the Early English period, which suc-

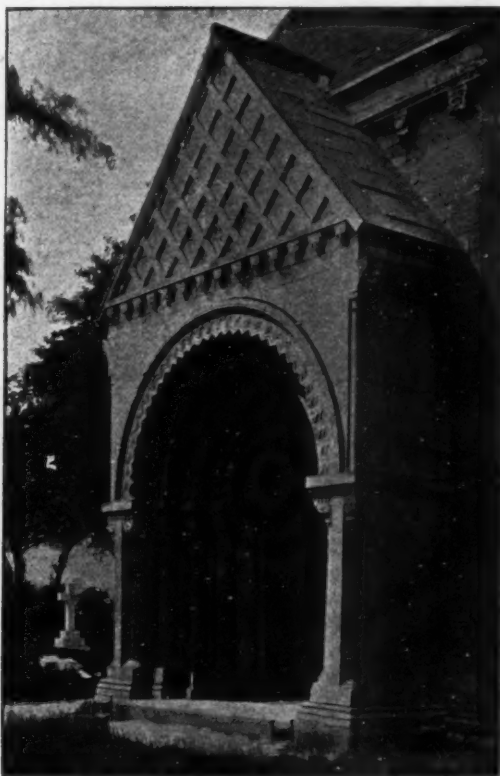


Fig. 2.—South Porch, Steetley Chapel.

ceeded it. The Norman fonts at Thorpe Salvin,¹ Yorks.; Wansford,² Northants; West Shefford, Berkshire, and those of the Early English period at Burrow,³ Leicestershire; Barnack,⁴ Northants. bear this ornament.

¹ *Vide Reliquary*, vol. xi., p. 266.

² Simpson's Fonts, p. 43.

³ *Ibid.*, p. 27.

⁴ *Ibid.*, p. 37.

The windows, one of which is shown in fig. 5, as is also the string-course, are of a character quite at variance to the rest of the apse. A first glance would convey the impression of work but a short space removed from the Saxon era, but on closer examination the Norman style is manifest. These windows have been wrongly illustrated as having the peculiar baluster-like shafts,¹

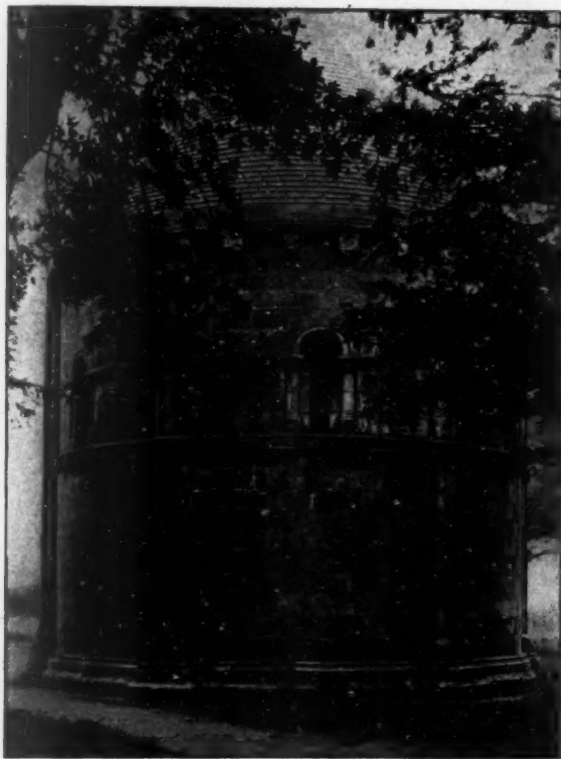


Fig. 3.—East end of the Apse, Steetley Chapel.

and the long thin cap-stones which, together, would be certainly taken for pre-Norman work. The typical long stones of Saxon type are there, but the pillars are perfectly plain and have no "waist," or compressed space, in the centre and ends, such as would help to form the Saxon baluster. The caps of the side

¹ Dr. Cox's *Little Guide to Derbyshire*, p. 240, and *Notes on the Churches of Derbyshire*, vol. i., p. 422.

shafts take the form of the regular Norman cushion, while the bases consist of graduated circular-sectioned mouldings, such as is often found in Saxon windows. A base of this type may be seen in the Derbyshire church of Bradbourne. The heads of these lights consist of one stone cut to form, on the lower side, a semi-circular arch, round which is a plain ring of rounded moulding.

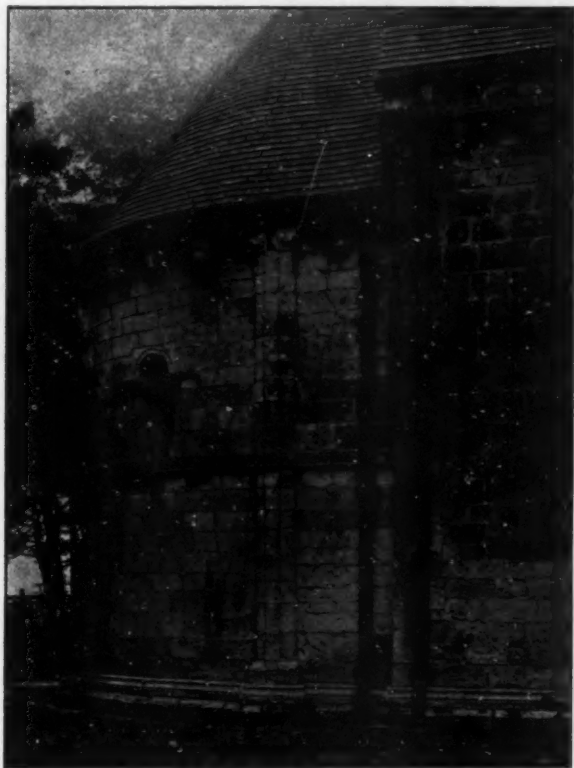


Fig. 4.—North side of the Apse, Steetley Chapel.

The three windows which light the chancel all have the same characteristics and are of the same size. It will be noticed in fig. 4 that the arch-stone to the window shown there, is broken in two. Most architects would have abstracted this and supplied its place with a brand new copy; but here the love of the old work has proved too strong, and the original stone has been mercifully spared the indignity of demolition.

The corbel-table consists of grotesque heads, floral ornaments, and knots. The knot, which is several times repeated, is one which is often found on cross-shafts of pre-Norman date: as at Norbury, Derbyshire; Ilam and Checkley, Staffs.; also on several Norman fonts in Norfolk; on the tower of St. Peter's Church, Northampton; on various incised sepulchra' slabs at Bakewell and Hartington, Derbyshire; and on the walrus ivory chessmen from the Island of Lewis. Mr. Romilly Allen considers it to be of Scandinavian rather than of Celtic origin.¹

Much of the charm of this dainty little chancel is lent by the bee-hive-shaped roof of weather-stained red tiles. The top of the wall is some feet lower than the corresponding side-walls of the nave, as fig. 4 will show.

The base of the wall of this apse is clearly to be seen, as it rests on a sort of stone platform, down to which the base of the wall gradually widens like a flight of steps. Looking at the east end of the church, as in fig. 3, the whole thing appears to be no larger than a good big tree-trunk, that might be encircled by one's arms.

The Nave is a comparatively plain affair by itself, but is none the less so designed as to show off its protrusions—the apse and porch—to the best advantage. It is, unfortunately, quite impossible to obtain a clear and unobstructed view of the whole church, owing to the close proximity of the trees among which it finds shelter. Fig. 1 shows the one point of view from which everything but the modern bell tower, or rather bell-cote, can be seen.

The windows of the nave are thus arranged. At the west end are two narrow, arrow-like slits, with rounded heads; one can be seen in fig. 1, and the other is above it in the gable end. On the south side are two also, a narrow round headed light on the east of the handsome entrance, and the other a window of fourteenth century design, simple and plain, but most effective and useful, to the east of the last mentioned. Between these two windows is a wide, flat, shallow buttress, which is destined to bear the outward strain on the walls, caused by the massive arch within. On the north side is a narrow slit of a window, like that occupying a similar position near the door of the south side. Further, to the west of this, is another window, now blocked up, which is of quite a different type from any of the others. It is round-headed, much larger,

¹ *Derby. Arch. Soc. Journal*, vol. xxv., p. 101.

and wider. It is so close to the ground that its use as a window may well be questioned (*vide* ground-plan); but it seems unlikely that the Norman architect would have caused a direct draught through the church by having two doors facing one another, neither would it really be a necessity, as it is such a *very* short distance round the west end to the principal doorway on the south side. However,

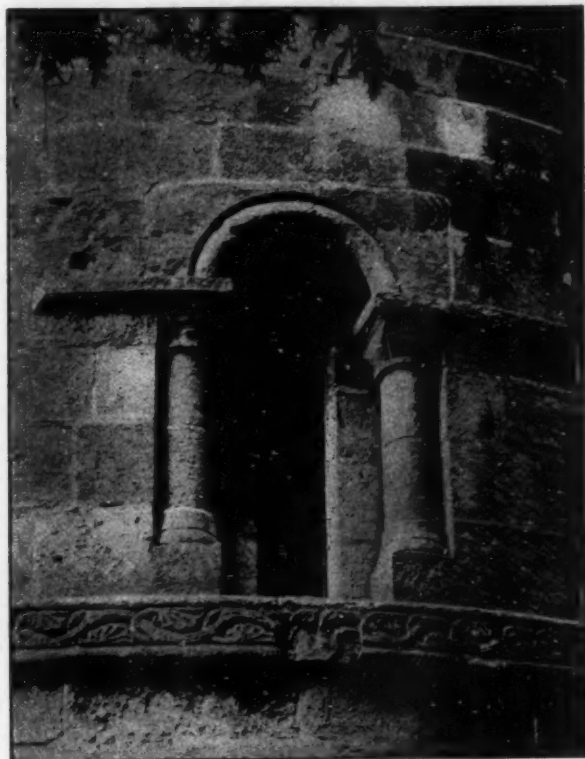


Fig. 5.—South Window of Apse and moulded String-course, Steetley Chapel.

it is very possible that this may have been a little door constructed to avoid opening the larger one, and thus admitting a blast of chilly wind in winter; just as at Mullion, in Cornwall,¹ a tiny trap-door was cut in the larger west door, from which, most probably, dogs, which entered with their masters and had caused a disturbance,

¹ *Reliquary*, vol. vii., p. 128.

could be summarily ejected, without the squeaking and noise consequent upon the opening of the bigger door, and resulting disturbance of the congregation owing to that and the cold inrush of air.¹

This blocked opening has its head constructed of several stones, and not in the same manner as the others.



Fig. 6.—Interior of Steetley Chapel, looking East.

The corbel table, which is continued on both sides, but not at the west end, is very like that round the apse, but it supports a string-course, above which the walls rise a foot or more, before the roof is joined. The best preserved corbels are near the south porch, and at the east end of the north side. They consist, like

¹ A north door would, in winter, let in colder air than a south one, but not in such quantities. Dr. Cox considers it to have been a door.

those of the apse, of grotesques, foliage, and the same knot of which mention has been made. The string-course and its supporting corbels are broken in one place by the south porch roof.

The south porch is of such a nature as to hardly merit the title of "porch" at all, as it in no way fulfils the chief function of that addition, *i.e.*, to be a shelter. It is very shallow, the various orders of the magnificent doorway taking up the whole overhead space to the absolute lintel stones of the door itself. Fig. 2 shows it from the east side. It is merely a magnificent entrance



Fig. 7.—Capitals of Chancel Arch of Steetley Chapel. North side.

formed to impress those who entered with the character of the building they were approaching. If it was ever just the same at the time when it was originally erected, one can imagine the eager group, ready to admire and criticise the work of their fellow Normans, gathered about this entrance to their place of worship; for at one time Steetley was a separate parish, and can have been but sparsely populated, to judge from the dimensions of its church. There was a Norman church at Whitwell, too.¹

The principal features of the porch are the doorway, an

¹ Whitwell, three miles distant, is the mother church now.

unnecessary corbel-table above it, and over this a pediment filled with lattice-work, in the recesses of which are various little diapered ornaments.

The doorway consists of an arch of five orders, supported on a similar number of shafts, of which only the centre three are carved, and these most richly. The outer is quite plain, lending extra depth, apparently, to the doorway as a whole. The two outer shafts and their capitals are modern work of a most delightful type; this applies to both sides of the doorway, east and west. The other two shafts, between the new ones and the door posts themselves, are original, and were evidently at one time richly carved with foliage, save the outer of the two, which, on the west side shown in the photograph, seems to have been carved with little groups of men and animals, as is its next-door and outside neighbour of modern work, carved in imitation of the older. The two innermost orders of the arch seem to be original, the inner being quite plain, and the outer of the two enriched with characteristic beak heads. The modern caps of the two outer and new shafts on each side are beautiful examples of a true conception of the original style of the older work.

At the angles of the porch, on the exterior, are two other plain modern shafts and capitals, one on each side. Across the tops of these and the interior ones, runs a string-course, which has no counterpart on the nave walls.

The corbel-table and its heads are quite new, but well designed to harmonise with the original work; so, too, is the enriched gable above, with its various forms of diapered designs cut in the squares. Under the eaves are two short string-courses, one on each side, but at a different level to that on the front. Between these and the exterior angle-shafts below are perfectly plain sunken shafts, also one a side.

A comparison of the style of this door, with that of the ornament in the chancel or apse, shows that there is a wide difference, indeed, so much so, that they might have been constructed at totally different times, as though the nave had been completed before the addition of the apse, owing to some cause having temporarily stopped the work, such as the "Black Death" of later mediæval times. This is more noticeable in the interior.

THE INTERIOR.

As I have already said, the interior of this little edifice is very gloomy. Its general features and appearance may be fairly grasped from the photograph (fig. 6), though this, of course, gives but little idea of the darkness within, as it was taken by magnesium flash-light. The nave is perfectly and severely plain, save for the first of the two fine arches, one of which separates it from the chancel, and the other is that which divides the latter from its apsidal termination. This latter arch, though not in the nave, gives the chancel arch a richer appearance, as it can be seen

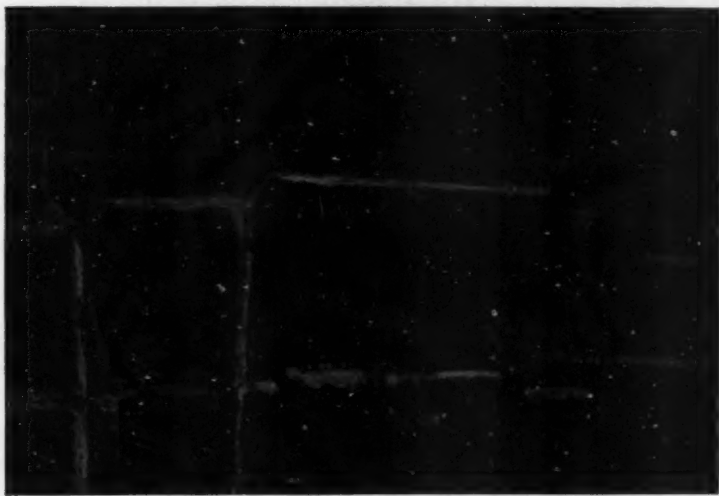


Fig. 8.—Capitals of Arch to Apse, on North side of Steetley Chapel.

through the arch separating nave and chancel. On entering the fine south doorway one comes on the font; it is a modern creation, but of a good late Norman design, though plain. It stands almost in the south-west angle, while in the north-west angle is the open fireplace already alluded to.

As one stands by the font, the view shown in fig. 6 is to be seen, and in this the two archways of chancel and apse look very fine.

It is not probable that there was ever a tower between the chancel arch and that separating the chancel from the apse, if there was, it would have been a very queer shape—in fact, oblong, and the broader sides facing north and south, for the chancel is

very long, for the date of its erection, in comparison with the nave. Each is 26 ft. long, and being only 13 ft. wide the effect would be distinctly unusual. The width of the nave is only 15 ft.; the part which was the original chancel, as in the present church, is roofed over, and has a small modern bell-cote over it, which, I think, is perhaps the least satisfactory part of the whole scheme of restoration; but really it is too trivial a matter to grumble about. The effect of a short tower would have been grand in the extreme, and the addition of a short pyramidal roof, or spirelet, would still further add beauty to an already beautiful building. The general effect of the interior is, although gloomy, very light, as opposed to heavy. This absence of ponderous ornament and its concurrent ponderous appearance is, I think, a good deal owing to the fact that there are no side aisles and clerestory, therefore no piers are needed to uphold the arcades, for short stout Norman pillars always give the appearance of ponderosity. On the other hand, however, this absence of clerestory and side aisles, with their windows, tends to create a greater gloom.

The two arches are very similar in construction and ornamentation. The west arch between the original chancel and nave is, on its west side, ornamented with, on the outer order, a continuous band of large pellets, each sunk in a little recess with rounded head. The inner, or middle order, is ornamented with a form of step moulding which is hard to describe.

The innermost order of all is cut with chevron mouldings, both on the west face of the arch and on its underside on that side only, not on the eastern.

The capitals to the engaged shafts which support this archway are very fine, and fig. 7 shows the south face of those on the north side of the arch, which may be seen on the extreme left of fig. 6. The principal subject represented is a combat between a small mailed figure and a large dragon. May not this be a representation of our national Saint?

The capital on the extreme left of fig. 7 shows a lion with foliated tail, facing which, and round the corner, is another lion; this latter shows in fig. 6, as does also St. George, whose dragon is clearly shown in fig. 7 on the duplex shaft capitals. This dragon is of the orthodox style, with a long, curly, scaly, foliated tail, and short-jointed wings.¹ The eastern of the caps shown in fig. 7

¹ This may be an illustration of some ancient myth or legend, as a human being, apparently a woman, is held in the dragon's talons.

is very poor in comparison with the others. This indicates that the best work was that which showed to the outside world most, *i.e.*, that on the west side, while the north capitals of the supporting shafts to this arch are better conceived and far better cut than those on the south. And why? Just because the stronger light was naturally that which entered through the south windows,



Fig. 9.—Capital of Vaulting Shaft on North of Apse, Steetley Chapel.

and fell on the north side, therefore it was shown up to better advantage. This little conceit rather reminds one of the plan universally adopted by the better of the working classes, who always turn their curtains in their windows with the best side outwards, that passers-by may see what they themselves have to do without!

Just the same is noticeable in the arch to the apse, only in this

case the actual depth of the carving is no better on the north than on the south side. The capitals of the supporting shafts are shown in fig. 8, where, it will be noticed, they consist almost entirely of conventional foliage, save on the eastern side, which is rather different. This eastern capital has a different collar, too, consisting of a plain cable moulding. The stone of these shafts is much perished just below the caps. The actual arch (fig. 6) is of three orders. The outer has billet moulding, arranged so that the vacant space between each billet is of the same length as the billet itself; the other two orders are plain and round. From fig. 6 it might be thought the arch was of four orders, with a similar number of caps on each side, and supporting shafts. This, however, is not the case; the beak-head ornamented order belongs to the stone groining of the apse, as does the inner of the capitals.

The capitals which support the groining are beautifully designed and cut. The northern of these may be seen in fig. 9, the north-eastern in fig. 10, and the south-eastern in fig. 11. The southern I have not illustrated, as it is easy of explanation, and not at all in good preservation. The northern capital (fig. 9) is of a rich and strangely varying character. The lower part is natural, more or less, while the upper is purely geometrical. This upper part has a series of star ornaments carved round it. This, a common ornament on Devon and Cornish fonts, is but seldom found in Derbyshire. It is undoubtedly the parent of the somewhat later "dog-tooth," which graced the Transitional and Early English styles. As the "dog-tooth" evolved from the "star," it dropped the dividing line between, and by raising the point at which the four leaves meet, a natural division of light and shade was thereby formed; at the same time, the petals or leaves were, in order to meet at the required angle on the pyramidal-sectioned centre, gradually increased in width. Below this starred cornice is a hollowed, sunken band; on this were, originally, a complete row of little rosettes, which must have nicely broken up the space between the star border and the naturally carved cap below. This lower part is beautifully cut with a double trailing creeper, the leaves of which, though far more natural than usual, still have the slightest possible traces of the more conventional Norman work. Below is a narrow fillet of little leaves, such as would, anywhere else, be pronounced as undoubtedly Early English. These little leaves occur in *facsimile* on the Norman

sedilia and piscina at Monyash in the same county. I was, unfortunately, unable to get a photograph of the face of this capital, as all the detailed photographs, Nos. 7 to 11 inclusive, were taken from the top of a ladder, and you cannot dump a ladder down anywhere you want and get a photograph from it.

The next cap is shown in fig. 10; this is the north-eastern, and may be seen in fig. 6, on the left of the altar. The shape is more the kind that one would expect to find in Byzantine work, but the details are Norman.

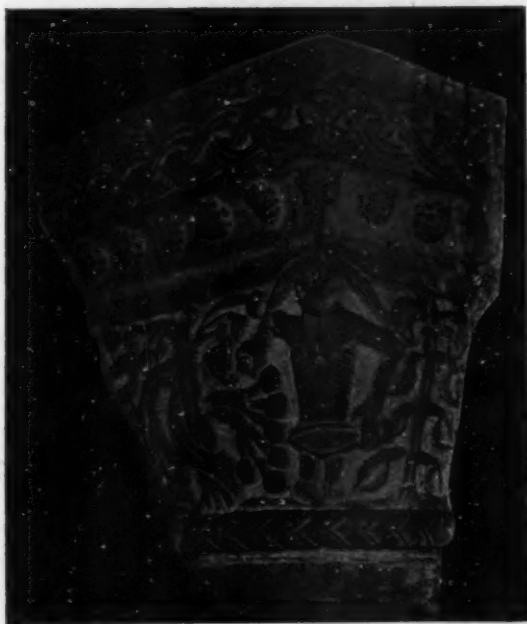


Fig. 10—Capital of Vaulting Shaft on North-east of Apse, Steetley Chapel.

The cornice at the top has a regular plait of three triple flat cords, while below, in the hollow between the cornice and capital proper, is a series of rosettes, as on the last-mentioned specimen. The Fall is represented on this cap; in fig. 10 may be seen our mother, Eve, removing, in a surreptitious manner, the fatal fruit of the tree from the mouth of the serpent, which may be seen coiled round it. On the other angle of this cap is Adam, who appears to be totally unaware of the presence of the serpent.

The tree, the fruit of which the serpent has just given to Eve, is most peculiar. The branches are, with the fruit at the ends, just like a modern "cat-o'-nine-tails," or ancient scourge with knotted ends. The serpent is carefully finished, having a row of pellets all down it; and so is Eve, but in a very queer fashion. Her hair is noteworthy for its scantiness, as are also her ribs for their want of flesh. She is possessed of seven ribs on her right side and eight on her left. The tree on the extreme right of the photograph is noteworthy, and is apparently indicative of the



Fig. 11.—Capital of Vaulting Shaft on South-east of Apse, Steetley Chapel.

rest of Eden. The fillet or band below is peculiar, but occurs on the chancel arch capitals.

The capital illustrated in fig. 11 is of a quite different design to the other two already described. The cornice at the top is carved with just the same design that we have seen before, namely, the string-course pattern. In the hollow, under the cornice, is the same row of rosettes that form such an effective ornament on the other capitals. Below, and on the actual capital itself,

are birds, four in number—one on each side and two on the face. They are quite characteristically Norman, and may often be found of just a similar design: Shobdon Old Church, Herefordshire, has some of them. The form of cushion capital, on the upper part of which each bird is standing, is evidently derived from drapery of some kind, which, being firmly secured at its upper corners, naturally falls into a sort of inverted fool's-cap or funnel. The



Fig. 12.—Incised Sepulchral Slab, Steetley Chapel.

band or fillet round the top of the shaft is rather peculiar; it represents a bundle of twigs, or something of the sort, which are, at intervals, bound round with cords or lashings, in much the same way that a basket handle might be.

The next capital is that on the extreme south of the apse, which I did not photograph; its ornament is of a much plainer, and more strictly Norman character. On the cornice are little

flowers, which look like the Norman star ornament of fig. 9, but have no geometrical stiffness about them. This cornice, much decayed as it is, still shows the pattern, but the hollow below it is almost destitute of ornament. The actual surface of the capital is carved with a double interlacing arcade of round-headed pelleted Norman arches. There are two rows of this interlaced arcading, one above the other, while a very rich effect is lent by the thick pelleting.

The ribs of the stone groining are very richly ornamented on both sides with the Norman beak-head. The groining is thus arranged. From the cap (fig. 9) to that with the arcading is a semi-circular arch of groining, ornamented with the beak-heads. From the caps shown on figs. 10 and 11 come other ribs, which join the other semi-circular arch in the centre; these also are richly cut with beak-heads. At the joint where the last-mentioned two ribs join the semi-circular arch, is a beautiful little medallion carving of the Agnus Dei. This method of arranging the vaulting-ribs is one which gives far greater richness than would have been possible by bringing them straight to the apse arch. The engaged shafts, which support the vaulting-ribs, are of a perfectly plain character, and coincide with the exterior buttresses. This practically closes the account of the interior of this ancient church.

A rough comparison of the interior and exterior of this Norman gem is somewhat astonishing. On the exterior we have a corbel-table, which might be of an early Norman character, while the windows might easily be placed as dating from still earlier times. The interior shows the richness of the matured Norman style, with little hints, so to speak, of the following style—the Early English. The capitals of the vaulting or groining shafts are undoubtedly very fine, and their measurements are as follows:—

Height	..	..	..	..	1 ft. 4 ins.
Width at top	..	..	..	..	1 ft. 6 ins.
Width at base	..	..	..	..	1 ft.

The caps to the clustered engaged shafts of the apse arch and chancel arch are of the following dimensions:—

CHANCEL ARCH.

Height	..	..	..	..	1 ft. 4 ins.
Complete length across all four caps	3 ft. 6 ins.				

APSE ARCH.

Height	..	..	..	..	1 ft. 4 ins.
Complete length across all four caps	3 ft. 1½ ins.				

A comparison of the style of the vaulting shaft caps with the ornaments of the chancel arch, and of the latter with the exterior of the apse, would almost make one think that there were three separate influences at work in this church, for the chancel arch ornaments are so characteristically Norman in design, the vaulting shafts are more Byzantine in appearance, and the windows of the apse are derived from pre-Norman work.

There is, in the little grave-yard, and just on the east of the south doorway, a memorial of some former priest, who, no doubt, officiated in this tiny edifice. It consists of a long flat coffin-shaped stone, now recumbent on the grass, as it was no doubt originally intended to be. The stone is broken in two (fig. 12) just below the floriated head. On the larger surface of the stone is a chalice standing on an altar, which is shown as consisting of a flat surface upheld by three Norman piers. On the right of the chalice may be seen the paten, and on the left, above, is a hand, with the thumb and two first fingers outstretched, the others being turned under the palm, evidently in the act of consecrating the wine. The stone is nameless, thus the ecclesiastic, in whose memory it was carved, must pass into oblivion. It may, perhaps, be the simple memorial to the first priest who served this little building; at any rate, it is an early specimen, and coeval with the church.

It should not be supposed, as appears from fig. 1, that this church has in any way a modernized appearance—very much the reverse is the case—but, owing to the blazing sunlight, which was straight behind the camera when the photograph was taken, there are no cast shadows to break up the appearance of white, new stonework. The real condition of the masonry is well illustrated in both figs. 3 and 4, which were taken during the winter of 1903.

G. LE BLANC SMITH.

Sanctuary Rings.

THERE is an interesting class of objects, widely, but sparsely, scattered among the earlier mediæval buildings of Europe, known as sanctuary rings or sanctuary knockers. They are easily distinguished from ordinary closing-rings or door handles by their size and their position on

the door ; and they cannot be confounded with door knockers, as they neither have a boss or projection on the ring for striking, nor is there any provision of a plate on the doors to receive the blow. Besides this, their most marked feature is invariably the head, generally of a lion or of some other beast or chimera, in the mouth of which the ring is held ; and this head, although the ring itself may be of iron, and the rest of the metal-work on the door of iron as well, is always of bronze. These heads were finished with considerable detail, and, whatever their character, whether intended to imitate some known animal or to be simply grotesque, were

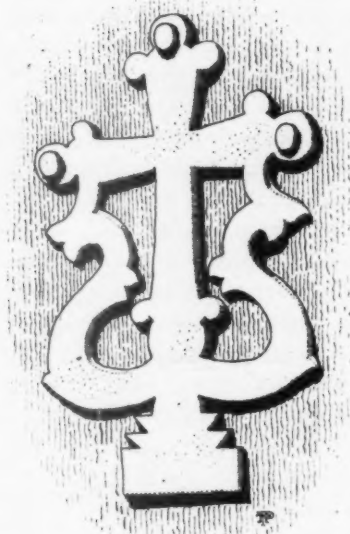


Fig. 1.—Panel of Bronze Doors at Atrani.

regarded as worthy of the most artistic care.

Without attempting to give, even in outline, the history of sanctuary as it was understood throughout the Middle Ages, it is necessary to allude to some of its features to understand the object and peculiarities of our subject. The intention of sanctuary was to provide some temporary refuge for persons who were liable

to punishment by process of law or by private revenge until the merits of their case could be properly enquired into ; and, although through mediæval times this was often the means of affording absolute immunity to the most guilty, this main object of sanctuary was never forgotten. Frequent enactments were made in England dealing with the subject, in limiting the duration of time to be granted to criminals, and providing that at the expiration of such period they should either be tried or should abjure the realm and be sent out of the country. The idea of sanctuary, however, was in no way peculiar to the Christian Church, for the Greeks as well as the Jews had their cities of refuge ; but it was elaborated in the early ages of the Church, when special sanctity was attributed to certain spots as the resting-places of saints and martyrs, who were looked to as affording their personal protection to the refugee. Thus, although in later times localities or churches, either by their sacred associations or by ecclesiastical ordinance, became sanctuaries, in the earlier times the actual presence of the holy relics alone assured the protection. So King Chilperik, the Merowig, whose son had taken refuge at the shrine of S. Martin of Tours, addressed a letter to the saint asking permission to remove the fugitive, which was duly laid

upon his tomb, S. Gregory himself acting as post-master for the occasion, to which he received no reply, and, in retaliation, although he respected the sanctuary, laid waste the country around the city.¹ Gradually the area of the place of sanctuary was extended from actual contiguity to the relics to the whole church, to the precincts, and even to the towns. Chilperik fixed the boundary of the sanctuary of Brioude at a radius of five miles from the sepulchre of S. Julian, and at Hexham the limits were marked by four crosses on the roads entering the town.² Theoretically any church or holy place was



Fig. 2.—Head found in the Lake of Nemi.

¹ Hallam, *Hist. Middle Ages*, chap. ix., part 1.

² *Gent. Mag.*, 1807, part 2.

regarded as a sanctuary; but the fugitive, unless very hard pressed, sought refuge behind walls sufficiently strong to protect him, and with those on whose position and influence he could rely for safety. There was also the further consideration of his support during his enforced residence in his asylum, which he had himself to provide or pay for, and which would be impossible in any but large establishments such as convents; and it is whispered that not a few of such religious taverns often connived, for a consideration, at the escape of criminals to whom they were not entitled to give shelter, and ran up their hotel charges knowing well that their bills could never be disputed.



Fig. 3.—Head found in the Lake of Nemi.

Thus it was that in this country certain places became recognised as sanctuaries, such as Durham and Westminster, and their position was defined and limited by various Acts of Parliament. As the power of the Church declined, however, its ability to give protection was reduced, but it was not until our own time that the idea of sanctuary entirely disappeared, when the so-called "liberties" of our prisons were extinguished.

When first it became necessary to give to these places of refuge some distinctive mark, and under what circumstances the so-called sanctuary ring became that sign, it is impossible to determine; but from an early date the ring was recognised, not only as a sign, but as an essential feature of the sanctuary. Viollet le Duc says¹ that to claim asylum it was necessary to seize hold of the ring, and quotes as his authorities S. Gregory of Tours and a history of S. Germain written at the time of Charles the Bald. The idea of something which could be clutched by the fugitive may have been suggested by the account of Adonijah fleeing to the tabernacle, and catching hold on the horns of the altar to save himself from King Solomon²; and perhaps nothing more appropriate could

¹ *Dict. raisonné de l'Arch.*, Art. "Heurtoir."

² 1 Kings i. 6.

have been found than the Roman mooring rings for ships, which, with but slight modifications, formed the model of the sanctuary rings throughout the mediæval period.

The first known appearance of this feature on a church door would seem to be on the west doors of Charlemagne's chapel, which he erected for his tomb house at Aachen; but whether it was at the time intended to be a symbol of sanctuary cannot now be affirmed. These bronze doors are the earliest remaining of a series which were cast in Germany and Italy during the earlier middle ages, all of which, however varied in other respects, bear conspicuously this feature of a head and ring. No earlier example in Rome or elsewhere has been discovered from which these doors could have been copied; and the fair conclusion is that the head was added for a purpose other than mere ornamentation. The only bronze doors of antiquity which Charlemagne, in his visits to Rome, could have seen, were those of the Pantheon and of the Temple of Romulus, still standing* as when



Fig. 4.—Aachen.

he saw them, and these have their panels plain and free from all ornament. The doors which Adrian I. brought from some temple at Perugia and set up in S. Peter's,¹ and which Charles may also have seen, have been lost, but there is no reason to suppose that they differed from other classic examples. The great bronze doors of S. Sophia, Constantinople, which may date from the middle of the sixth century, bear no heads or rings, but on the panels of the four west doors are crosses in relief somewhat similar to those on the doors of S. Salvatore a Bireta, at Atrani (fig. 1), cast in 1087.

¹ Gregorovius, *Hist. Rome*, book iv., chap. v.

The origin of symbol is, therefore, not to be looked for in the East.¹

The revival of art in Rome at the end of the eighth century enabled Charles to obtain skilled artists to execute his works at Aachen—artists who had seen and studied works of antiquity utterly lost to us. That they cast other things in bronze besides these doors we know, for there still remain in front of the chapel the wolf and the fir-cone, reminiscent, perhaps, of the wolf of the Capitol and the terminal of Hadrian's mausoleum; and probably the heads on the doors were adopted from the mooring rings at

that time remaining along the wharves of the Tiber.² Although these mooring rings are now lost, we are able to judge of their appearance, and how far the heads of Aachen resemble them, by some discoveries made in the Lake of Nemi some ten years ago, when several heads of lions and wolves, with rings in their mouths of exquisite workmanship, which had evidently been mooring rings, were found at the bottom of the lake; of these we give two examples (figs. 2, 3).

The bronze doors of Aachen are the earliest of a series manufactured in Germany and Italy, differing in detail, but all alike in their essential features—their

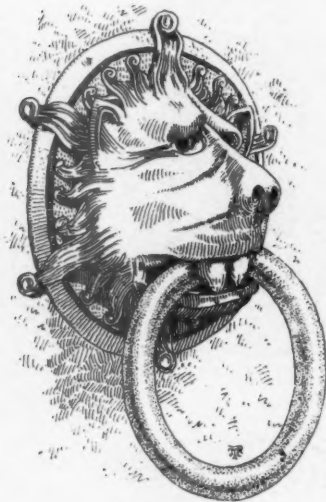


Fig. 5.—Mainz.

enriched framings and their sanctuary rings. The head on the Aachen doors (fig. 4), as the earliest in date, is the most classic in form, while the beautifully wrought wreath of leaves surrounding it shows somewhat the Lombardic influence which might be expected in early work of that period. The next examples we find in Germany, though later in date by more than a century, are the heads from the cathedrals of Mainz (fig. 5) and

¹ Donaldson, in his *Ancient Doorways*, illustrates, from a marble bas-relief found in the grounds of the Villa Massini, a two-leaved door with lions' heads and rings on the panels. But this cannot be taken as evidence that such an arrangement was common, since in classic sculpture, equally as in Pompeian wall-painting, no attempt was made at giving a truthful representation of architectural detail.

² Lanciani, *Ruins of Ancient Rome*, book iv., chap. lviii.

Hildesheim, which still closely approximate to the classic type. The heads from the doors of the cathedral of Augsburg (fig. 6), which perhaps belong to the middle of the eleventh century, have quite lost all resemblance to a lion, and seem rather intended as a human head with a somewhat Satanic expression. But these doors in their details show considerable Byzantine influence, and have been so carelessly put together in unequal leaves, or so considerably altered, that they cannot be taken as examples of the German school of bronze-founders. The bronze doors of South Italy of the eleventh and twelfth centuries were all designed more or less under Byzantine influence, some, like those of Atrani, having been actually made in Constantinople. The most magnificent group of these are the doors of the cathedrals of Monreale, Trani, and Ravello, which were all cast by the famous founder, Barisano di Trani, at the end of the twelfth century. Their Byzantine character is well shown by the head and ring (fig. 7) on the doors of the Duomo of Ravello, the date of which — 1179 — is recorded by a silver inlay inscription on one of the panels.

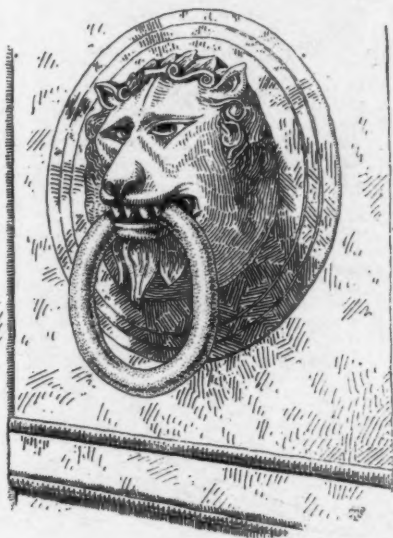


Fig. 6.—The Dom, Augsburg.

All the rings to which we have as yet referred have formed parts of bronze doors homogeneous with them in material and design; but in other parts of Europe, such as France and England, where either bronze was not so easily procurable or artists to work it not to be found, the heads and rings, of similar but modified forms, were affixed to the wooden doors. All the bronze doors were designed more or less on classical models, formed with square panels and rails; but the character assumed by the wooden doors of Western European Romanesque was wholly different, the constructional framing being hidden behind a flat wooden

facing.¹ This wood facing was frequently covered with an interlacing pattern of wrought-iron fillets, sometimes radiating from the hinges, which strengthened as well as ornamented the door, and among these was placed the sanctuary ring. As the door in its form and ornamentation had lost all trace of its classic original, so the heads were no longer copied from the lion, but from any other animal or conceivable monster, retaining one only of its original attributes—it was always bronze.



Fig. 7. —The Duomo, Ravello.

A good example of this mode of treatment is to be found in the church of S. Julian, Brioude, in Auvergne. The doors in the south porch of this church, which may date from the middle of the eleventh century, are of wood, square-headed in two leaves, covered with, instead of plates of bronze, thick leather which has been coated with red paint. The doors are strengthened with wrought-iron scrollwork, and each leaf bears a bronze sanctuary ring. The hands are of a non-descript form, not unlike those of Augsburg, the one in our sketch (fig. 8) being described by M. de Caumont as the head of a dog. The heads stand

out from flat bronze plates bearing inscriptions which, together, read—

ILLECEBRIS ORIS CAPTOS FALLAX TRAHIT ORBIS
ORIO REX ANIMIS VITA DAT SPS ORIS.

¹ The magnificent wooden doors of S. Maria in Capitolio, Cologne, are obviously intended, in their framing, enrichments, and bosses, to be an imitation of metal work.

Traces of enamel still remain in the eyes; and these heads are in all probability the work of some artist of Limoges, whence, from the time of St. Eloy in the seventh century, articles of bronze manufacture, later on known as "dinanderies," were largely exported.¹

Another head, not unlike those of Brioude, and more like that of a dog, is remaining on one of the original doors of



Fig. 8.—S. Julian, Brioude.

the cathedral of Westeraås, in Sweden (fig. 9). This, except in the banding of the ring, is quite different to the Scandinavian work of the Viking age, and is most likely an importation from one of the Continental bronze factories—perhaps Cologne, of the beginning of the twelfth century, when this cathedral was first erected.

The fine example from Durham cathedral (fig. 10) is generally supposed to have been placed in its present position in 1154, when Bishop Pudsey erected the porch in



Fig. 9.—The Domkyrka, Westeraås.

¹ *Murray's Handbook (France)* describes these as "huge bronze knockers"; but the heads are only 5 ins. and the plates 10 ins. across. *L'Art pour tous* for January, 1905, is responsible for a statement to the effect that these heads were made by a certain Giraldus, who was certainly the first maker of knockers to inscribe his name. It is not stated on what part of the object this inscription was found, but no mention is made of it in the monograph on the subject by M. Le Blanc, published in the *Bulletin Monumental*, nor did the author of this paper see any trace of it when sketching the head in July, 1868.

size of this Durham head is considerable, measuring 10½ ins. across the head itself and 2 ft. over the radiating mane.

which it is now found; but there is little doubt that it belongs to an earlier period, and may have been removed from the ancient cathedral destroyed in 1099. It will be at once seen that this head is no copy badly executed of some existing animal, but a vigorous personification of some creature of the imagination; and it is interesting not only as marking a departure from the style of head hitherto followed, and an absolute break with classic tradition, but as the adoption of a symbolic figure supposed to be especially suitable as an accessory to a sanctuary ring. For this animal, unique as it may appear

in its ugliness, has its compeers on the Continent. On the North door of the cathedral of Le Puy-en-Velay is a bronze head to a sanctuary-ring, figured by Viollet le Duc,¹ and ascribed by him to the eleventh century, which is so nearly identical to this that it could only have been worked by the same artist; and Prosper Mérimée compares it with another similar one at the Dom of Trier, made by John and Nicholas of Bingen.² Unlike the enamelled eyes of Brioude, those of these examples are left open; but it is reasonable to conclude, from contemporary works,



Fig. 10.—Durham Cathedral.

that originally they were filled with crystal or coloured glass, which would have added not a little to their ferocity of expression. The

¹ *Dict. raisonné de l'Arch.*, vol. 6, p. 82.

² "*Voyage en Auvergne*," Prosper Mérimée. See also paper in the Transactions of the Royal Institute of British Architects for 1861, by G. E. Street, "*The Churches of Le Puy-en-Velay*."

The last example we give is from the Lorenzkirche of Nuremberg (fig. 11), in which, it will be seen, the earlier and more natural type of animal has been reverted to. It may be ascribed to the latter half of the thirteenth century, and is, perhaps, the work of an early member of the school of Nuremberg sculptors and founders which in the next century produced Schonhover, and, later on, Vischer and Kraft. This may be taken as the last of the series of the sanctuary rings, if it be not itself only a reminiscence of an almost forgotten emblem. From the twelfth century onwards, as the law became more powerful and superseded the custom of private vengeance, and as enactments were made localizing the places and defining the limits of asylum, the necessity for any outward sign passed away, and as the custom of sanctuary died out its symbol grew meaningless, and most of these beautiful objects of art returned to the melting-pot whence they had originally emerged.

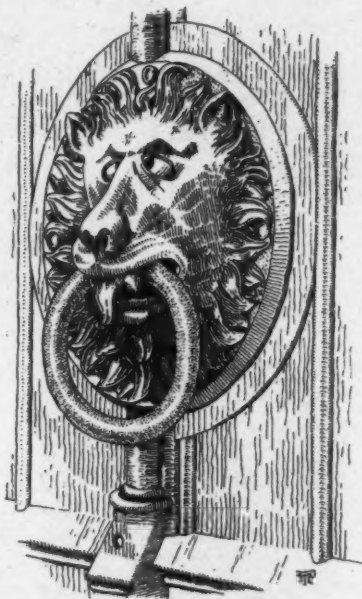


Fig. 11.—The Lorenzkirche, Nuremberg.

J. TAVENOR-PERRY.

Suggested Moorish Origin of certain Amulets in use in Great Britain.

ONE of the curious survivals of the past is the amulet. In this country we find it commonly enough—from the “lucky pig,” which dangles as a charm from the watch chain of the gentleman, to the horse-shoe which the ostler nails upon his stable door. In South European countries

amulets are far more abundant than they are with us, as their efficacy is still a matter of general belief; here they are more or less survivals only, though scarcely for this reason any the less interesting.



Fig. 1.—Spanish hand door-knocker, from Gibraltar.

The human hand as a house protecting amulet is frequent in Mohammedan countries. In Egypt it is found on most houses of the poorer people, often taking the form of an iron hand fastened somewhere upon one of the outer walls. In Tangier the print made by the human hand dipped in blue paint answers the same purpose; in Spain it exists as a relic of the Moorish occupation, still visible over the Gate of Justice of the

Alhambra, inscribed on the keystone of the arch, twenty-eight feet above the roadway. Throughout Southern Spain it is to be seen to-day in the form of a door-knocker. The hand, on one finger of which there is a ring, grasps a small ball which strikes the blow. These hand-knockers are often in pairs on the double doors so common in Granada, Seville, and Gibraltar (fig. 1). The same hand-knocker is found upon doors in England (fig. 2), which is a photograph of

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the doorway of a house in King's Lynn; it has the same ring on the middle finger, but the hand is surrounded by an ornamental design. With English hand-knockers the hand more frequently is made holding a short transverse bar (fig. 3), from which a garland, classical triumphal crown, or other design, hangs (fig. 4); by this the blow is struck. The closed fist, holding a short transverse bar only, is very common on the old-fashioned quadrant bell-pulls often seen on the front door of better-class houses in country towns (fig. 5). This form, too, is often used for the handles of fire-proof safes.

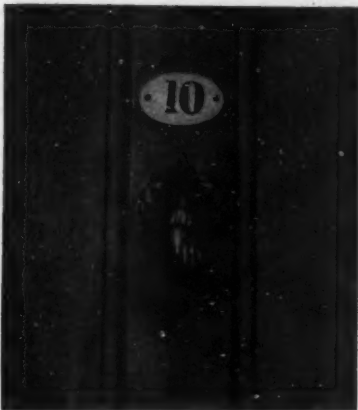


Fig. 2.—Hand door-knocker, from a street in King's Lynn.

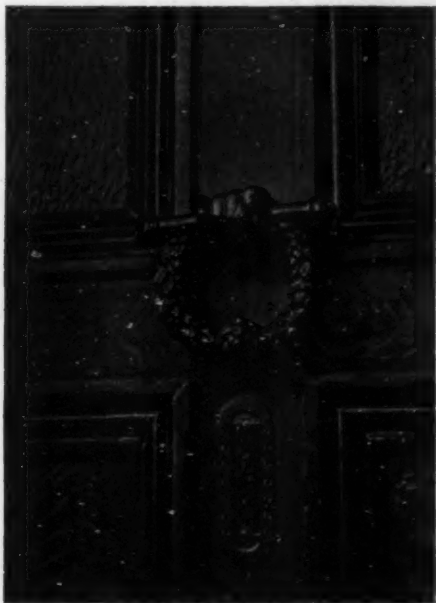


Fig. 3.—Door-knocker, hand holding transverse bar and garland. King's Lynn.

In a recent lecture at the Anthropological Institute on "The Magic Element in Moorish Art,"¹ Dr. Westermarck points out that the Moors still protect themselves from the baneful influence of the evil eye by holding up their right hands and saying to themselves, "Five in your eye": the five, of course, being the five fingers. Whether our common salutation of raising the right hand to a passer-by, as when one cabman meets another, or the military salute of a private to his officer,

¹ Westermarck, K. E., *Journal of the Anthropological Institute*, xxiv., 1904, p. 211. *The Athenaeum*, December 3rd, 1904, p. 769.

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is in any way connected with the Moorish gesture, we have no direct evidence to show.

Of course the hand is only one of the many amulets surviving upon our door-knockers; such as bats' wings, lions' heads, goats' horns, trees bearing the forbidden fruit, beetles, grotesque human heads and the like.

Another class of amulets still largely represented amongst us is that on the harness of horses. The art of protecting horses against the evil eye has attained a very high degree of development in Italy, where all sorts of devices having this object in view are employed. Especially is this the case in Naples, in which town one may see, any day, horses that are apparently of less value than their highly bedizened harness. With us, the brightly polished brass ornaments, on various parts of the harness of cart horses, are mostly amulets that have come down to us from the distant past. In many of these the Arabic



Fig. 4.—Door-knocker, hand holding transverse bar and a pair of wings (?) King's Lynn.

element is noticeable. These "face-brasses," as they technically are called, curiously enough do not, as a rule, belong to the owner of the horse, but are the private property of the carter or team-man, as he is termed in East Anglia. Certain parts of the harness are specially made for carrying these bright brass discs. The face-piece, for instance, which hangs down the centre of the horse's forehead, and the breast-plate, a broad strap reaching from the bottom of the collar to the girth (fig. 6). On the first-named, one or two discs are affixed, but on the latter a series of three or four. The breast-plate

is removable, and only comes out on high days and holidays—as when the team comes to market. The devices upon these discs are very various, but in a considerable number of them we find the same devices that we do, for instance, on the walls of the Alhambra. It is curious that more attention has not been drawn to these objects. One of the commonest designs is the crescent, either alone or with some addition, as in the face-piece shown in fig. 6, which is taken from some harness recently in use in West Norfolk. Here the upper brass is a crescent pure and simple, but the lower one includes between its cusps a star. It will be observed that this star has eight rays, one of the lucky numbers in Moorish magic; eight angled figures, or figures with eight rosettes or points, are protective talismans. The two lower brasses on the breast-plate, fig. 6, show eight prominent points in their design, while their general outline, which appears at first sight circular, is really crescentic, the lower segment being wider than the upper. An intermediate form is shown on fig. 8, where the cusps, although approximated, are not united.

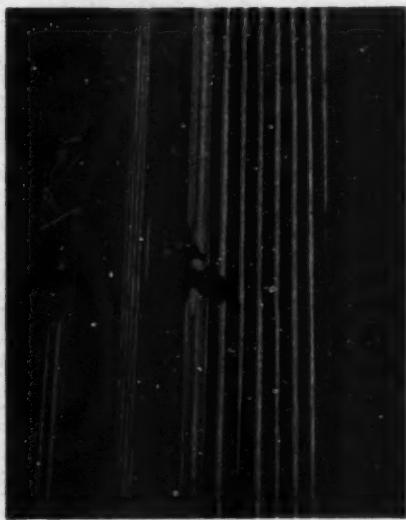


Fig. 5.—Quadrant bell-pull, hand with transverse bar, King's Lynn.

It is interesting to observe that in connection with the number five, that this is the number of "brasses" which a horse frequently carries. In the harness figured (fig. 6) there are two on the face-piece and three on the breast-plate, but a more general combination is one on the face-piece and four on the breast-plate. The five-rayed star, the mullet of heraldry, is often seen on horse ornaments; this is sometimes the pentacle, or "wizard's foot," with the interior filled up, but not always.

In the decorations of the Alhambra one meets with the lotus or fleur-de-lis, treated in a foliate manner. It constitutes the

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ground-work of much of the ornamentation on walls in many of the rooms (fig. 7). One of the commonest of our face brasses is shown in fig. 8. The fleur-de-lis is treated in a truly Arabesque manner: one plain well-marked central figure of it is surrounded by secondary figures, which pass away into meaningless curves and branches. At the lower part of this brass three crescents have been cut out of the metal so that this emblem has been utilized in a cryptic manner. The shell, too, which we are apt to think of only

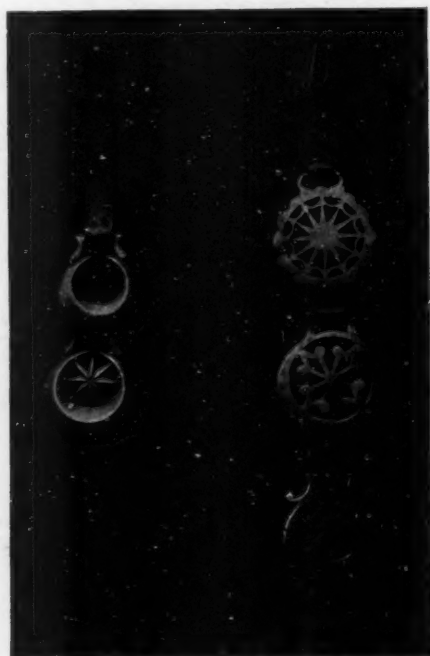


Fig. 6.—Harness amulets. (1) Face piece, with two face brasses, the upper a simple crescent, the lower a crescent enclosing a star with eight rays. (2) Breast-plate with three brasses, the upper brass shows twelve semi-circular openings, over which twelve triangles are superimposed, suggesting six pairs of eyes and eyebrows, formed by the twelve rays of the sun. The two lower brasses are modified crescents enclosing ornamental designs, each of which shows eight prominent points. The upper brass on Fig. 8 shows the crescentic outline more distinctly. From specimens in actual use in West Norfolk, 1905.

as an emblem of the pilgrim, as it will be remembered, is used not only on the walls of the various courts of the Alhambra (fig. 7), but also to form the roofs of the little niches, and even for the ceilings of some of the rooms. Fig. 8 shows a face brass recently

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purchased in South Lincolnshire. Shells are also frequently stamped upon the leather of the "winkers."

It has been suggested that the human eye, which is so potent a protection against the evil eye,¹ is sometimes depicted by Moorish artists as an angular line or space surmounting a circle, especially if the circles be in pairs. In the upper brass on the breast-plate (fig. 6), the angular interspaces between the twelve rays of the sun may very well be taken for eyebrows surmounting the twelve semicircular openings outside them. Semicircles were used by the Greek alchemists to depict eyes, as figured by Berthelot.² There is a common form of face brass, in which the



Fig. 7.—Ornamental details from the Alhambra, showing the Arabesque treatment of the fleur-de-lis, and in the lower corner the scollop or cockle shell. From Owen Jones, *Alhambra*.

centre consists of a large heart surrounded by a circle of small hearts, so arranged that the triangular interspaces between the apices of the latter correspond with an equal number of circular perforations.

In fig. 9 a specimen is shown of the well-known Oriental talisman—the two interlocked equilateral triangles, the so-called seal of Solomon or shield of David. Dr. Westermarck mentions

¹ *The Evil Eye*. F. T. Elworthy, London, 1895, 8vo, p. 126-142.

² Berthelot. *La Chimie au Moyen Age*, 4to, Paris, 1880, p. 108.

it as an emblem often used in Moorish art, and gives a figure of it so employed.¹ This mystic symbol, seen on the vestments of the Grand Lama of Thibet, on the windows of Christian churches—



Fig. 8.—Three face brasses, the two lower showing the Arabesque treatment of the fleur-de-lis or lotus and the scollop shell.—Photographed from specimens in actual use in East Anglia, 1905.

the mingling of the active and passive element of life, the mysterious Trimurti of the Indians, which gave the Aryan races their conception of the Triune power, as many believe, is familiar to us as a masonic emblem to-day. In this specimen we see a small crescent occupies the centre of the figure,² thus making the six points of the hexalpha into seven—the perfect or holy number. Of frequent occurrence, too, is the crescent in that ornament technically known as the “flying terret,” or popularly as the flyer. Fig. 9 shows

a large crescent nearly filling the ring in which it is suspended in one case, and three small crescents joined back to back on the other.

The most common form of fly terret is, perhaps, the quatrefoil. This, too, is a geometrical figure to be seen all over the walls of the Alhambra. It differs somewhat from our common ecclesiastical form in often having the segments narrower, but this is not always the case.

How did these Moorish amulets—if they be Moorish—find their way into England? They may have been brought home, it is true, by the Crusaders from the Far East, but it is more probable that we owe them to that great wave of civilization which came into Western Europe with the Moorish occupation of Spain. It has long been



Fig. 9.—Face-brass. The mystic interlaced triangles, the talisman of talismans, with a crescent in the centre. Below two “fly terrets” with crescents. East Anglia, 1905.

¹ Westermarck. *Journal of the Anthropological Institute*, I.C.

² See a paper by Rev. S. S. Stitt on *Maldivian Talismans as interpreted by the Shemitic doctrine of Correspondence* in the *Journal of the Royal Asiatic Society*, January, 1906, in which a figure is given with the Sun in the centre of the Seal of Solomon.

the fashion to deprecate this wonderful people, who kept science and literature alive during the dark night which succeeded the breaking up of the Roman Empire. Our debt to them is, however, great, for they also brought to us in Western Europe the knowledge and civilization of the Far East which they found in the countries they had colonized there. At the time their universities in Cordova and Seville were crowded with students from all parts of Europe, England was intellectually at its lowest ebb. It is small wonder, then, that the students who returned should bring with them not only the knowledge they had acquired, but, in addition to it, certain manners and customs and beliefs current amongst the people with whom they had lived and from whom they had learned. With regard to the crescent, although it is a distinctive Moorish attribute, yet its use as an amulet dates considerably farther back, for we read of the "ornaments on the camels' necks" in the Book of Judges (viii. 21), which the marginal reference gives us as "ornaments like the moon," but which in the Revised Version is translated "crescents." Some of the most highly amuleted horses in England are to be found amongst those of the van-dwelling gipsy—their harness is usually resplendent with polished brass or even silver. With ordinary cart-horses, however, amulets not necessarily Moorish in origin are very common, for instance, bells and bell-terrets, tassels, housings, rosettes and the like. These vary in different counties, and would afford an interesting subject for study.

CHARLES B. PLOWRIGHT, M.D.

Notes on the Evolution of the Means of Transport by Land and Water.

By land from the dragging of tent poles, the skin tent that enwrapped all the worldly goods of the North American Indian, to the English gentleman's automobile; and by water from the first dug-out canoe to the modern ocean steamer.

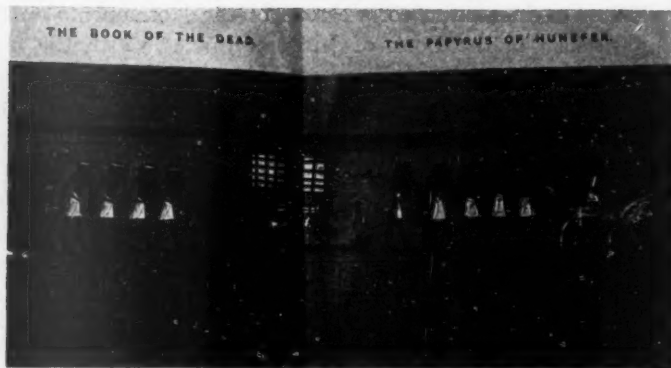


Fig. 1.—Car on runners, from an Egyptian papyrus.

I. BY LAND—ON WHEELS.

The most primitive means of transport by land as far as we know is that adopted by the North American Indian, when travelling from one district to another by means of tent poles and skin tents. The tent poles, which were from 15 to 20 ft. long, were fastened at one end to each side of the horse (and, before the introduction of the horse, probably to bullocks and bisons, commonly called buffaloes), while the other ends of them drag on the ground. The method of making this impromptu conveyance was always adopted by the squaws. The tent was made of bisons' skins.

Prehistoric man probably made his first conveyance of logs of wood, bound together by withes and carried in the hand, somewhat in the manner of the Chinese sedan chair. His belongings

were very simple and few, and most of them could be carried in the hand, such as his stone-headed axe, his flint-tipped lance, and bow and arrows. But a car or barrow was no doubt used for carrying the aged, the sick, and the young children. The ancient Egyptians made conveyances with runners of wood; illustrations of them appear in the Papyrus of Ani, or Book of the Dead, and other works of a similar kind, written, it is supposed, in the nineteenth dynasty, B.C. 1300. In the fifth vignette are represented two sledge-like cars, on one of which is to be seen the mummy of Ani being drawn by men and oxen to the tomb, while the other carries a funeral chest and is being pulled along by two men.

The illustration (fig. 1) is taken from the Papyrus of Hunefer, and is a very similar representation to the one just mentioned. It will be seen that the car is fastened on thick wooden runners, and is drawn by a rope which is attached to oxen assisted



Fig. 2.—Car on runners, German, 1554.

by the help of men. The date of this manuscript is said to be of the nineteenth dynasty. Hunefer was a royal scribe in the service of Set I., King of Egypt about B.C. 1370.

Fig. 2 is taken from a German work published in 1554 at Basel. It represents a car on runners, drawn by a horse covered with net-work, and ornamented with small round bells. The car contains four barrels, and the driver is shown as standing on the back part of the vehicle, on one of the "near-side" runners.

Fig. 3 is a sledge-like conveyance which I sketched some years ago at Polling, a village in South Bavaria. It will be noticed that it is not unlike its cousin of the sixteenth century, which still survives in certain parts of Germany. Another form of primitive sledge may be seen to-day in the streets of London, as it is carried on nearly

every brewer's dray. This ladder-like arrangement is similar to that employed by the ancient Egyptians.

From the sledge dragged along the ground to that same sledge placed on rollers there cannot have been a great distance, and once that idea was grasped the evolution of the wheel must have soon followed.

Fig. 4 represents a Lap-sledge; these sledges are drawn by reindeer. This form of sledge is called "Kjerris." The illustration is taken from a full-sized specimen, and came from Karasjok. It is 6 ft. 8 ins. in length.

The wagon drawn by oxen was one of the earliest inventions, the wheels were solid, and made out of a tree trunk cut crossways. It is considered by some authorities that they were in use in the Bronze Age, and even the Neolithic or Newer Stone Age. The ancient Egyptians in making their carts and chariots firmly fixed

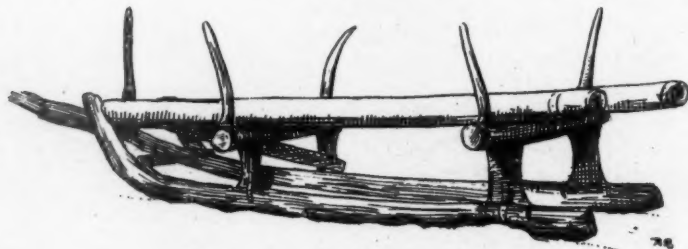


Fig. 3.—Bavarian sledge, now in use.

the wheels to the axle, the whole revolving together in the same way that rail and tram wheels do at the present time, whilst the body of the cart was kept in its position by thole pins, similar to the rowlocks in a boat, into which the axles fitted. Even to-day carts of this kind may be found in Spain, Portugal and elsewhere.

It was soon discovered that carts so made were difficult to turn, and the fixed axle was introduced, which allowed the wheels to revolve independently of each other.

Next came the car, or, as it is called in the Bible, "the chariot," and judging from the representations of them on Egyptian sculptures, without exception they all appear to be two-horse vehicles, large enough for the driver and the warrior, the principal use they were put to being for fighting purposes. From Egypt the use of chariots soon extended to surrounding countries;

thus we read in the Bible that Jabin, the King of Canaan, had 900, David annexed 700 from the Kings of Syria, whilst Solomon had 1,400 chariots.

The inhabitants of Nineveh not only used their chariots in the time of war, but also when hunting. From sculptures still in existence we see that these chariots were larger than those of Egypt, they would hold three or four people, but were, however, built on much the same model, namely, semi-circular, or more perhaps in the horse-shoe shape, the rounded front being high, the sides lower, the back open, and the bottom being so near the ground that it was easy to step in and out. The modern suburban milk-cart appears to be a somewhat similar vehicle.

The ancient Persians, it is said, evolved a four-wheeled vehicle which they called *Harmamaxa*. The body of this carriage was a



Fig. 4.—Lap-sledge, drawn by reindeer, 6 ft. 8 ins. in length.

box closed all round, and long enough to lie down in, the side rail being rounded in the middle in order to afford a means of entrance and exit. These carriages were used largely by ladies.

The earliest form of carriage amongst the Romans was the *Lectica*, or Sedan. It was carried on the shoulders of four slaves, and was introduced about the end of the Republic.

The *Basterna* was also an early form of the Sedan, and was generally carried by mules.

The first really popular vehicle was, however, the *Carpentum*. It was a two-wheeled carriage drawn by one or more mules. Representations are frequently found on Roman coins.

The *Cisium* was a light two-wheeled conveyance, used for carrying despatches from town to town.

Four-wheeled vehicles were used exclusively for persons of high position, and were called *Pilentum*. All kinds of farming

wagons and carts, whether two or four-wheeled, were called by the Romans *Plaustrum*, and were frequently drawn by oxen, asses, or mules.

The *Reda* was a vehicle sometimes on two wheels, sometimes on four, used for a family and baggage.

To return to the primitive car. On the island of Madeira a car on runners is used for conveying people down from the mountains, the natives in charge running by the side and then springing on to the back step; it is called a "Carro-do-Monte," or mountain sledge. The car is made of basket-work, and is mounted on stout wooden runners capped with steel. The effect when travelling on them is both exciting and pleasurable. Another form of basket-car on runners is that drawn by two bullocks.

If we examine the Irish jaunting-car we shall find that we can trace its development from the primitive slide-car, which is no more than a rough basket fastened on poles, and used formerly on the steep glen slopes of County Antrim (I have seen the same kind of thing employed in the Tyrol). Then came a primitive cart with solid block or clog-wheels, used for bringing peat down from mountain bogs. Afterwards came an improved conveyance of the spoke-wheel type, then an early form of side-car now so commonly used for passengers all over Ireland.¹

In India there are two kinds of primitive carts; the *Ekka* is the lowest class of conveyance, and, practically speaking, is exclusively used by natives. In construction it is extremely simple, being made of rough bars of wood and bamboo rods. The spokes in the wheels are always double. The body is placed on two shafts, which in turn rest on the axle. The shafts, unlike those of the ordinary cart, are not parallel, but meeting behind, they gradually open out and rise over the horse, or bullock, just the opposite to what takes place with the North American Indian tent poles. Underneath the seat are two compartments for baggage. The other kind is the *Bile*, or bullock-cart. This consists of a high axle-tree bed and a long platform, constructed often of a couple of bamboos, which join in front and form the pole, the whole being united by smaller pieces of bamboo tied, but not nailed together. In some Indian vehicles the wheels are made of stone.

The one-wheel cart or barrow (fig. 5) I believe originated in China, and it is still used there for carrying both merchandise and people. The wheel is in the centre, and protected by bars of wood.

¹ See "The Irish Jaunting-car" in *The Study of Man*, by A. C. Haddon, p. 200.

When used for carrying goods the barrow has two large round baskets—one on each side of the wheel, and one flat basket at the back; when used as a sort of hansom cab these baskets are removed, and the passengers sit on each side of the wheel. It is a very common sight to see two Chinese women being thus wheeled along by a stout coolie. A somewhat similar one-wheel cart has recently been introduced from the East to West Africa, in order to transport cotton and other goods. These carts are constructed to carry about eight hundred pounds—about twenty ordinary carrier's loads, and as two men (one at each end) can with ease balance and propel the vehicle, a saving is effected of about eighteen carriers for every cart employed. The wheel is in the centre of the barrow.



Fig. 5.—Chinese one-wheel barrow.

The Jinricksha, or man-hansom, is a light two-wheeled cart which originated in Japan, and has only recently been introduced in Hong Kong and Ceylon, etc. Two ladies may sit with ease in one of them, and be drawn along at a rapid rate by an active runner. Two men are employed for uphill work, and for downhill one holds on behind.

CARS CARRIED BY MEN.

Another means of transport (fig. 6), and one of great age, is that known as the Palanquin or Sedan chair. It is used in India, Burma, China, Japan, and Madagascar. The car is supported by a pole at each end, and borne on the shoulders of two, four, or six coolies. Another form is that represented by the Old English Sedan chair (fig. 7), which takes its name from Sedan, a town in

North-Eastern France. It was first seen in England in 1581, and was much in vogue in the seventeenth and eighteenth centuries, but now it is only seen in our museums, while it is still in use in China, especially among the Mandarins and better-class people, and in one or two other localities.

In Madagascar a primitive Sedan chair is used, called a *Pilanjana* or Palanquin. It is borne on the shoulders of four porters, who, on level ground, cover about six miles an hour. A similar contrivance is used in Madeira, and called a Hammock. It is suspended from a long pole, and carried on the shoulders of two men.

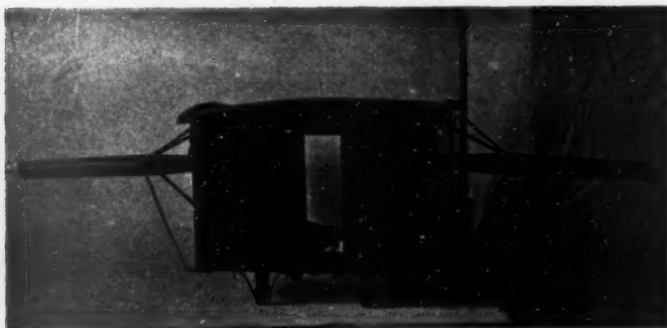


Fig. 6.—Indian palanquin.

WHEELED VEHICLES.

The first vehicles or carts proper drawn by animals in use in prehistoric times had, no doubt, solid wheels.

The first settlers in America used them, and they are employed now* occasionally in the Western States of America. In India and Burma the country folk still employ them, as will be seen in the illustration (fig. 8), taken from a Burmese native model.

The next picture (fig. 9) shows an improvement, inasmuch as the wheel is made lighter by taking two pieces of wood out of it, and so making it an only partly solid wheel.

The next step in advance was the introduction of the spoke wheel. The emigrant wagon is used on the prairies in America, and also on the veldt in South Africa. In Germany primitive wagons without springs are still employed; in England the stage-coach was used as the public means of conveyance between towns and for long distances right down to the time of the introduction

of the railway train. The word "coach" is derived from the Hungarian village Kotche or Kotsi, where it was first made; the word wagon is also taken from the German "wagen." Two other types of vehicles—the Landau and the Berlin—are also called after the cities in which they were first built. All over the Continent the largest spoke-wheel conveyance was, and is, the *Diligence*, a kind of heavy, lumbering four-wheeled stage-coach, but of types differing in their construction.

The gig is a light two-wheeled carriage named after the inventor, Sir Gregory Gigg, who also introduced the covered gig, about 1782, and which to-day is much in vogue.

Coaches were very clumsy until the sixteenth century, when two great improvements were made: the first was the hanging of the coach on braces, and the second was the material



Fig. 7.—Old English Sedan Chair.

increase in the size of the wheels. The early coach was merely an ornamental wagon, the under part being very similar to the carts used nowadays in the transport of timber. The first occasion on which a coach of anything like a modern type was used was by Queen Elizabeth in 1571, in a state procession on her way to open Parliament. It was about 1660 when glass panels were first used, and the leather curtain at the side was superseded by a half door, and a few years later a complete door with a sliding glass window

was introduced. Pepys' chronicles in 1667 state "that my Lady Peterborough being in her glass coach with the glass up, and seeing a lady pass by in a coach whom she would salute, the glass was so clear that she thought it had been open, and so ran her head through, the glass."

In 1670 a wheel carriage shaped like a Sedan chair on two wheels was introduced into Paris. It had shafts projecting in front, and was drawn by a man in very much the same way as the Japanese Jinricksha of to-day. This *Brouette* (wheel-barrow), as it was called, was built with two elbow springs under the front, fastened to the axle-tree by shackles, whilst the tree itself worked up and down in a groove. This, then, is the first recorded vehicle upon steel springs; the principle still survives in Bath chairs.

The first stage-coach (a public conveyance) went from Oxford to London in one day on April 26th, 1669. Just a hundred years ago, Elliott, of Lambeth, patented a plan for hanging vehicles on elliptical springs, thus dispensing with the heavy perch and cross-beds that had hitherto been used in four-wheeled carriages; this greatly diminished the weight.

The latest form of vehicle of this kind is the modern "Char-a-banc," or pleasure brake, on which all passengers are seated facing the horses; while in the older brake some of the passengers are seated facing each other, while others face the driver and horses.

The chariots and state-coaches are hung on large S springs and straps, and are too well known to need further description.

And now we come to the railway train, which, until quite recently, was the acme of the means of transport. It began with a very primitive and ungainly-looking engine and train of open-carriages, as first invented by Richard Trevithick, in 1801, and by George Stephenson with "My Lord" in 1814, "Puffing Billy" in 1825, followed by the more known "Rocket" in 1829. Both engines are now to be seen in the Patent Museum at South Kensington.

In the first American railway train—made in 1832—the speed was very limited. In 1845 railway carriages were built on the coach model. Improvements were made in various directions, all of which tended to give greater speed and comfort for the passengers, until we get the modern English and American railway train, with its high rate of speed, its elegant compartments, its dining and sleeping carriages, or cars, as they are called in America—viz., Pullman cars, after the inventor. One of the latest types of express train engines on the Great Western Railway is the "City of Bath," which attains the speed of sixty miles an hour.

SPEEDING VEHICLES.

Instances of these are the light post-cart in Europe, the dog-cart and gig, and, in America, the bicycle-sulky with pneumatic tyres on the light wheels. The bicycle is the realisation of personal transportation. It began with the Dandy bicycle, in 1810, on which the rider did not sit but leant on the centre bar, and with his feet on the ground he propelled himself along. The wheels were both of the same size, and it was the first conveyance which had one wheel before the other. Next came the "bone-shaker," or velocipede, a sort of hand-carriage connected by a beam on which the person sat astride, and propelled the vehicle by a treadle on the axis of the main wheel. The bicycle of to-day, with its pneumatic tyres and free wheel, is the outcome of all these various



Fig. 8.—Burmese solid wheel cart.

stages of evolution, and is now a nearly perfect means of personal transport. The last in the evolutionary scale is the automobile, which is the highest development of transportation of the present day as regards speed, comfort, abomination, smell, and in some cases, elegance.

THE TRAM CAR.

The omnibus as a means of transport was introduced early in the nineteenth century, at first a very lumbering, shaking vehicle drawn by one or more horses. These "*buses*" were first started in Paris in the reign of Louis XIV., but were soon discontinued. They were, however, revived in Paris about 1828, and were soon after introduced into London. The omnibus has also gone through a number of improvements, until we see it in its present form as used in large cities, with its cousin, the tram-car, which no doubt

is evolved from the omnibus, the great difference being that the vehicle runs on iron grooved rails let into the road. The tram-car is drawn by two or more horses. The cars have been followed by the steam tram-car running on the same kind of metals, but drawn by a steam-engine. The last stage is the electric tram-car, worked by means of the overhead trolley, or by the so-called underground systems known as slot system and surface contact system. There are several different systems of electric traction, which may be broadly sub-divided into two classes, viz.: overhead and underground. The overhead class may be again sub-divided into single trolley and double trolley systems, though in England the single



Fig. 9.—Burmese cart with partly solid wheel.

trolley is almost universally used. Where a double trolley is used the rails are not bonded together electrically and used as a return conductor. There are also systems where the trolleys run on top of the overhead wires instead of underneath them, but these are somewhat rare.

The so-called underground systems may be divided into slot systems and surface contact systems. These again would be sub-divided, as in surface contact systems you get systems where studs are made alive, and also sections of the rail; and slot systems are also subject to sub-division, according to the different arrangement of the numerous manufacturers.

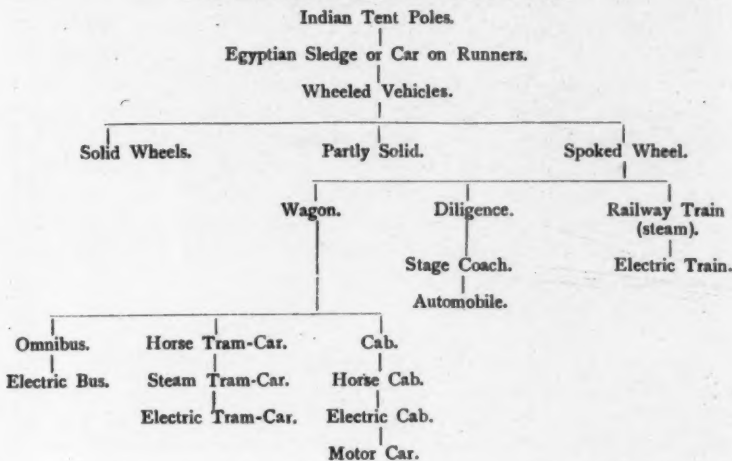
The overhead trolley system is used in Bristol, Brighton, Cardiff, Derby, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Sheffield, etc.; the slot system in Bournemouth and the London County Council; the surface contact system in Wolverhampton.

The cars are fitted up in an elegant manner with every comfort for passengers travelling either inside or outside. They run rapidly, frequently, furnish a cheap means of conveyance, and are the latest form of public transport of the twentieth century.

THE MOTOR CAR.

The motor is the acme of the means of quick transportation. Some consider that it was predicted in the Old Testament, for in the Book of the Prophet Nahum, Chapter ii., verses 3, 4, and 8, we read as follows: third verse, "The chariots shall be with flaming torches"; fourth verse, "The chariots shall rage in the streets, they shall jostle one against another in the broad ways, they shall seem like torches, they shall run like the lightnings"; also in the eighth verse, "Stand, stand, shall they cry, but none shall look back." This last paragraph seems to refer to some very active policemen.

THE DESCENT OF THE MOTOR CAR.



RICHARD QUICK.

Notes on Archæology and Kindred Subjects.

THE MARTYRDOM OF ST. THOMAS À BECKET ON A SWEDISH FONT.

My attention was first called to the existence of the very remarkable font at Lyngsjö here illustrated by Prof. E. H. G. Wrangel, of the University of Lund in Sweden, who, whilst on a recent visit to London, showed me an article on the subject by Stadskomminister Lars Tynell in *Kyrkosången* for 1904 (edited by G. T. Lundblad, and published by W. Schultz, Uppsala). On writing to the Stadskomminister of Lund, he very kindly sent me photographs of the font, with permission to publish them in the *RELIQUARY*. The great interest of the Lyngsjö font to English antiquaries lies in the fact that there is sculptured upon it a unique representation of the martyrdom of St. Thomas à Becket, Archbishop of Canterbury, which cannot have been executed very many years after the event took place on December 29th, A.D. 1170.

The bowl of the font is hemispherical, decorated above with a band of figure-sculpture beneath an arcade of semi-circular arches, and below with plain flutings. Between the bowl and the base is a cable moulding. The base is in the form of an inverted hemisphere with four projecting figures, of (1) a ram; (2) a man making a hideous grimace by stretching out the corners of his mouth with his two fore-fingers; (3) a lion; and (4) a woman holding two winged dragons by the neck, whilst they are sucking milk from her breasts. The background on each side of the man making a grimace is ornamented with conventional foliage.

The subjects sculptured on the upper part of the bowl are (1) Christ giving the benediction and addressing two of the disciples, or perhaps the Apostles SS. Peter and Paul; (2) the Coronation of the Blessed Virgin; (3) the Baptism of Christ; and (4) the Martyrdom of St. Thomas à Becket.

We are not now concerned with the scriptural subjects, and therefore proceed at once to describe the way in which the martyrdom of St. Thomas of Canterbury is treated. The actors in the tragedy are seven in number, namely, King Henry II., the four knights, the Archbishop, and his cross-bearer, the King being on the extreme left and the

cross-bearer in front of the altar on the extreme right. The King is seated on his throne and crowned; in his right hand he holds a scroll inscribed in Lombardic capitals—*REX H(EN)RICVS*, and in his left a sheathed

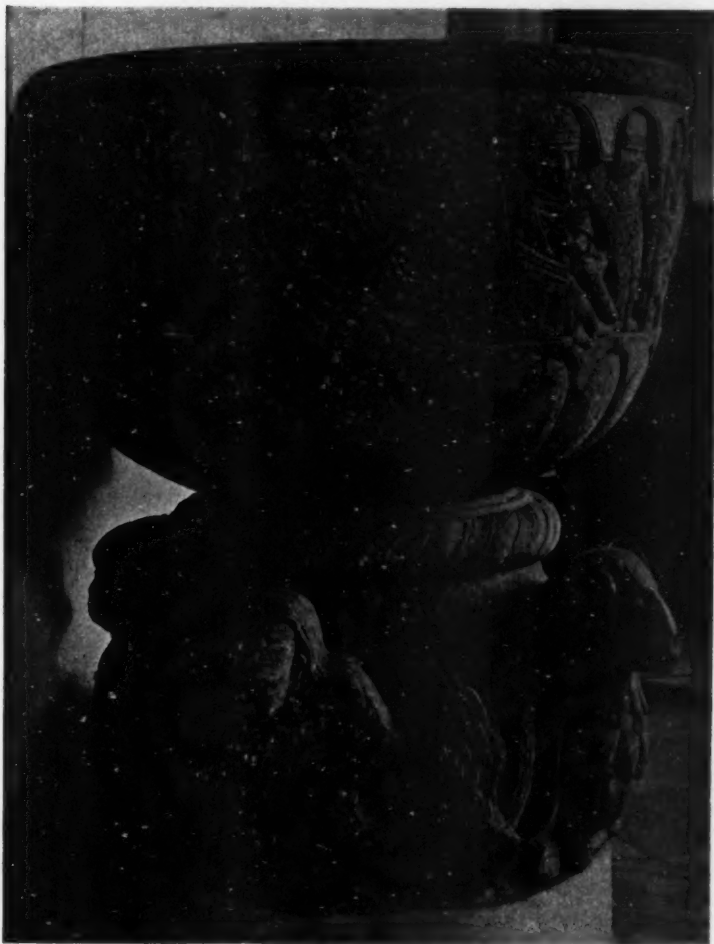


Fig. 1.—Font at Lyngsjö, Sweden.

sword (figs. 1 and 2). All four of the knights are protected by coats of chain-mail armour, and have swords and kite-shaped shields, and all wear helmets except the second knight, who is bare-headed. The first knight (counting from left to right) stands facing the King, and holds his

sheathed sword in a vertical position with his left hand and his shield in front of his body with the point touching the ground (fig. 2). The second knight has his back towards the first, and is advancing behind



Fig. 2:—Font at Lyngsjö, Sweden.

the other two knights with a drawn sword held aloft in his right hand and his shield inclined at an angle, so as to protect the lower part of his body (fig. 2). The third knight, with his shield slung by a strap over his right shoulder, is making a long stride forwards, and cleaving the skull

of the prostrate Archbishop with the point of his sword (fig. 3). The fourth knight is seen behind the prostrate Archbishop, making a lunge with the point of his sword at the right hand of the cross-bearer, who

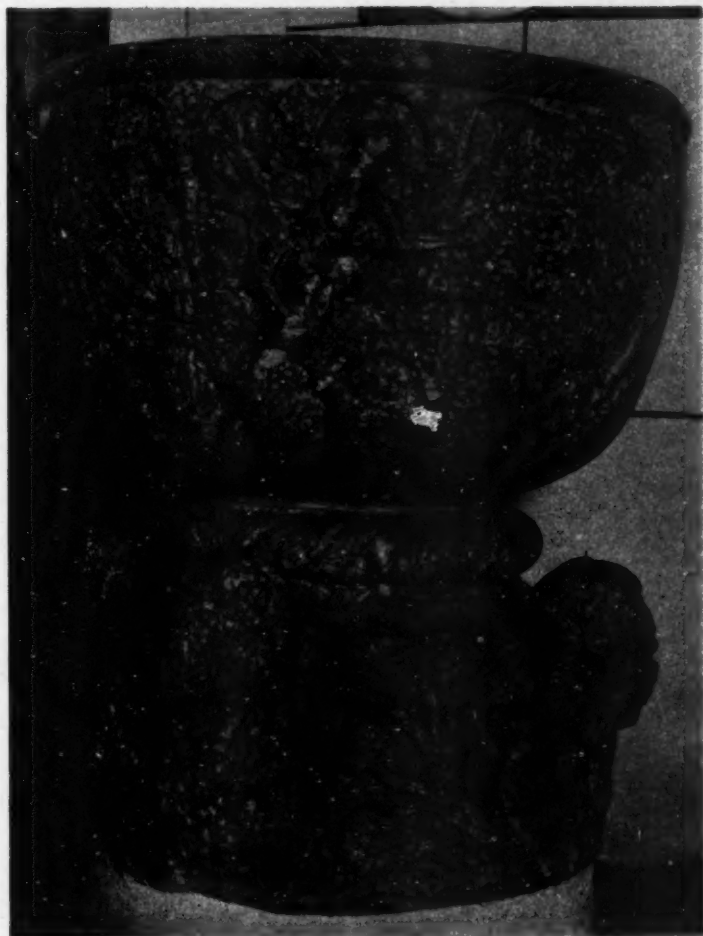


Fig. 3.—Font at Lyngsjö, Sweden.

is standing in front of an altar. On the altar is a paten and a chalice with the Holy Dove flying downwards out of a cloud towards it (figs. 3 and 4).

It is natural to enquire how far the scene as shown on the Lyngsjö

font tallies with the historical accounts of the martyrdom, the facts concerning which are nowhere more graphically told than in Dean Stanley's *Historical Memorials of Canterbury*. The names of the murderers were



Fig. 4.—Font at Lyngsjö, Sweden.

William de Tracy, Richard le Bret, Reginald Fitzurse, and Hugh de Moreville. The blow which laid the Archbishop prostrate was given by Tracy, and the final blow by which the crown of the skull was struck off by le Bret. Moreville, the least guilty of the four, struck no blow,

and only kept the crowd back whilst the murder was proceeding. This is probably why three knights only are usually shown in representations of the martyrdom. On the Lyngsjö font the first knight appears to be talking to the King, so that this part of the scene may be intended for the interview between the prelates of York, London, and Salisbury, and Henry II. at the Castle of Bur near Bayeux, which, being overheard by the knights, led to the murder. The condensing of a scene by reducing the number of actors for want of space as here, where the three prelates and the three remaining knights are omitted, is by no means an uncommon feature in mediæval art. The contemporary accounts of the martyrdom state that the knights wore mail armour which covered their faces up to their eyes, and carried their swords drawn, thus confirming the accuracy of the details of the Lyngsjö font.

The altar shown is not historical, as the following passage from Dean Stanley's *Historical Memorials of Canterbury* (page 103) proves :—

"A wooden altar, which remained unchanged through the subsequent alterations and increased magnificence of the Cathedral, was erected on the site of the murder, in front of the ancient stone wall of St. Benedict's Chapel. It was this which gave rise to the mistaken tradition, repeated in books and in sculptures, that the Primate was slain whilst praying at the altar. The general growth of the story is curious :—(1) The posthumous altar of the martyrdom is represented at the time of his death ; (2) This altar is next confounded with the altar within the Chapel of St. Benedict's ; (3) This altar is again transformed into the High Altar ; and (4) In these successive changes the furious alteration is converted into an assault on a meek, unprepared worshipper kneeling before the altar."

Another historical inaccuracy on the Lyngsjö font is the introduction of the Archbishop's cross-bearer into the scene of the martyrdom. Edward Grim, the Saxon monk, was present, but not either Alexander Llewellyn or Henry of Auxerre, who had been the Archbishop's cross-bearers.

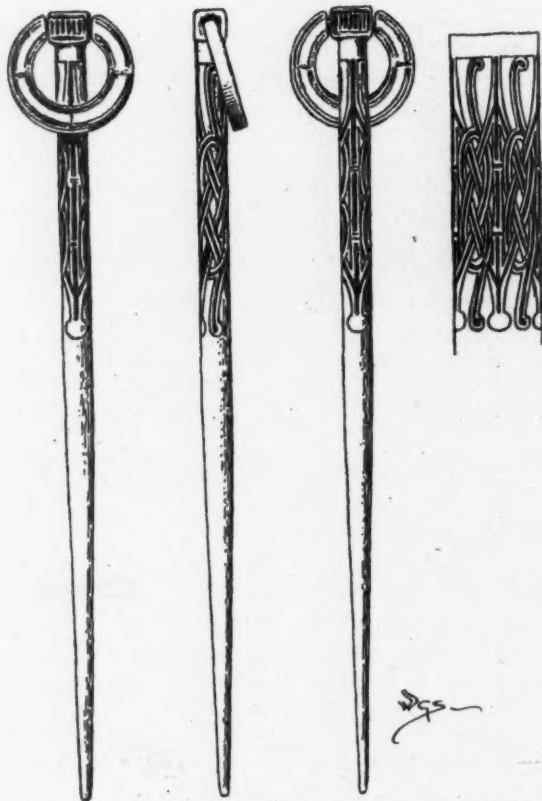
One of the best representations of the Martyrdom in an illuminated MS. is in the thirteenth century Norman Psalter in the British Museum Library (Harl. 5,102, fol. 32). It was also a favourite subject for the decoration of reliquaries of Limoges enamel of the thirteenth century, there being fine examples in Hereford Cathedral (see collotype frontispiece), in the Library of the Society of Antiquaries, in the Chalandon Collection, and elsewhere.

ORNAMENTAL PIN OF THE VIKING PERIOD FOUND AT CLONTARF, Co. DUBLIN.

THE pin here illustrated was sent to be drawn for the RELIQUARY by Mr. Robert Cochrane, I.S.O., the Honorary Secretary of the Royal Society of Antiquaries of Ireland. The pin was found in the Spring of 1905, at a depth of 2 ft. 6 ins. below the surface, by a workman who was excavating a trench for the foundations of a house upon an unoccupied piece of ground at Clontarf, three miles north-east of Dublin. It will be remembered that Clontarf was the site of the great battle fought on Good Friday, A.D. 1014, between the Danes under Sihtric and the Irish

under their King, Brian Boru. In this engagement the Irish gained the victory, although their king was killed.

The pin, which is of bronze gilt with ornamental designs in inlaid silver and niello, is $4\frac{1}{8}$ ins. long, and has a flat ring $\frac{3}{4}$ in. in diameter hinged to the top; the ornament on the upper part of the pin consists of figure-of-eight knots, with the bands dividing into two parts, one forming the knot and the other terminating like a piece of conventional foliage. The



Bronze Pin of the Viking Period, found at Clontarf, Co. Dublin.

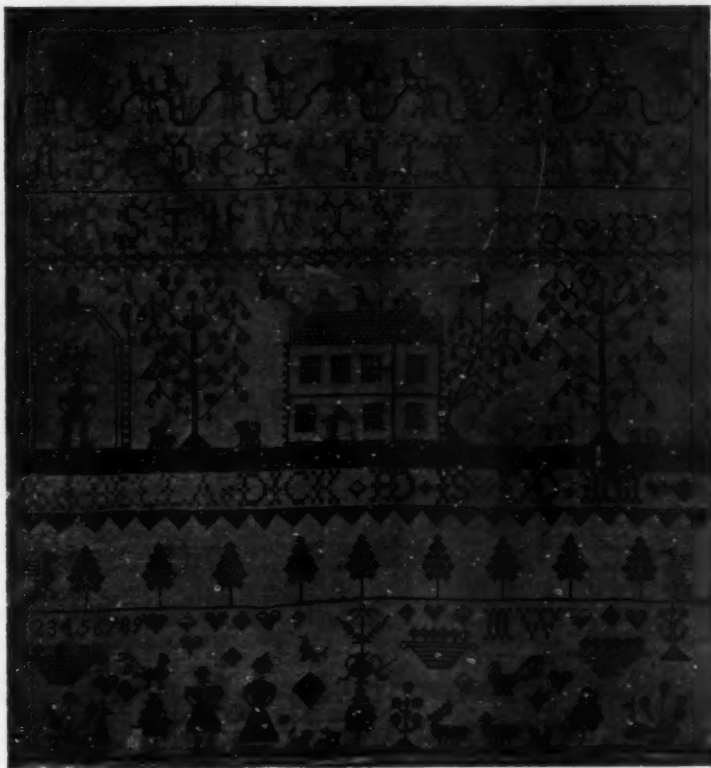
ornament is very Scandinavian in type, and strongly resembles that on a metal plate with a Runic inscription found in the Greenmount tumulus,¹ Castle Bellingham, Co. Louth. There are several other examples of pins with ring heads in the Museum of the Royal Irish Academy² in Dublin, but none of them are so finely ornamented as the one from Clontarf.

¹ *Journal of Royal Historical and Archaeological Association of Ireland*, series 4, vol. i. (1870), page 484. The plate is inscribed: "Domnal Sealshead owns this sword."

² Sir W. Wyld's *Catalogue*, page 561.

AN EIGHTEENTH CENTURY SAMPLER.

THE needlework sampler shown on the annexed figure is the property of Mrs. Eales White, by whose kind permission it is here reproduced. It is 1 ft. 1 in. wide by 1 ft. 2 ins. high. The design is arranged in seven horizontal bands ornamented thus: (1) foliage and birds; (2) the Alphabet from A to O; (3) the Alphabet from R to Z, the initials T D, I D and three hearts; (4) a man with a bird's nest on his head, a tree

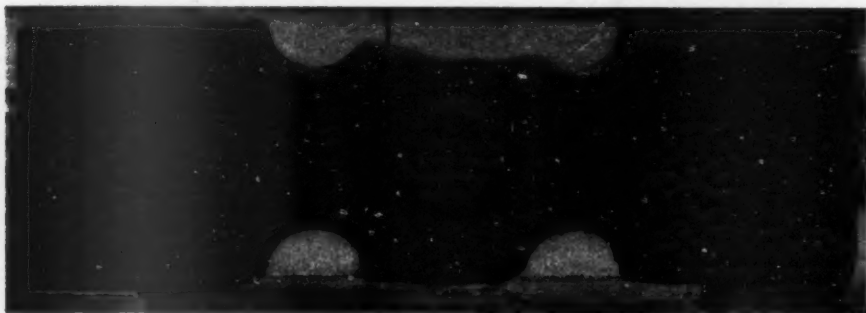


An Eighteenth Century Sampler.

with two dogs below and a bird above, a house with a bird perched on the roof, a tree with a bird on the top branch, another tree, the date 1795, and the initials T D, M D, A D; (5) Isabella Dick, I D, I S, DD, mdy; (6) a row of nine trees with a bird at each end; and (7) the numerals from 1 to 9, nine hearts, eleven lozenges, two peacocks, three other birds, two dogs, a rabbit, a stag, a sheep, a man, a woman, three baskets of fruit; a vase of flowers, and four trees.

PRE-NORMAN CROSS-HEAD AT WINWICK, LANCASHIRE.

THE photograph of the pre-Norman cross-head at Winwick, here reproduced, was kindly supplied by Mr. Thomas May, of Warrington. The quaint little Lancashire village of Winwick is situated about a mile from Newton-le-Willows railway station and three miles north of Warrington. The church is dedicated to St. Oswald, and the living is one of the richest in England. In the church-yard, close against the east wall of the chancel, is to be seen the mutilated fragment of a pre-Norman cross-head, supported on two modern square pillars 2 ft. 9 ins. high. All that now remains of what must once have been a very magnificent cross, are the central portion of the head, together with the two horizontal arms. The fragment, which is of white sandstone, measures 5 ft. long by 1 ft. 6½ ins. deep by 10 ins. thick. Judging from these proportions, the total height of the cross cannot



Pre-Norman Cross-Head at Winwick, Lancashire.

have been less than 12 ft., and was possibly more. The cross had semi-circular hollows in the angles of the arms, which were connected by the segments of a circular ring. The chief interest of the monument lies in the fact that it is the only example in England of a high cross similar to those at Clonmacnois, Monasterboice, Kells, and other places in Ireland.

The circular boss in the centre of the Winwick cross-head is raised and ornamented with a design composed of four Stafford knots. The rest of the surface is covered partly with interlaced work composed of Stafford knots and partly of a diaper key pattern. The back of the cross-head is ornamented with spiral-work and animals, much defaced. On the end of one of the arms is a man carrying two objects, which may be hand-bells, or perhaps buckets; and on the end of the other arm are two men holding a third man between them with his head downwards and sawing him in two.¹ The fragment of the cross head is placed the

¹ Possibly intended for the Prophet Isaiah being sawn in two (see Martigny's *Dictionnaire des Antiquités Chrétiennes*, p. 684).

wrong way up on the modern pillars by which it is supported. This is shown by the positions of the figures on the vertical faces of the ends of the arms and by the fact that what are now the upper horizontal faces of the ends of the arms are ornamented with a diaper key-pattern and an incised diaper. When the cross was perfect these faces would be seen by looking upwards when walking under the cross, and is an indication that the ends of the arms must have been sufficiently high above the ground to have allowed a person to pass beneath them, without their touching his head. The reason why the stone was placed upside down on the modern pillars is, because if it were not, the carving on what are now the upper horizontal faces of the arms would be concealed by the tops of the pillars.

The Winwick cross-head was made known to the Editor on the occasion of a visit made to the place by the Liverpool Architectural Society somewhere in the seventies of the last century, and was published by him for the first time in the *Journal of the British Archæological Association* (Vol. 37, p. 92). The most recent account of the cross-head which has appeared is by Mr. Henry Taylor, F.S.A., in his paper on "The Ancient Crosses of Lancashire," in the *Transactions of the Lancashire and Cheshire Antiquarian Society* (Vol. 19). Mr. Taylor makes what appear to be contradictory statements with regard to the discovery of the stone. In one place he says that "the stone was found in 1843, in digging a grave," and in another "the ornament on the west side of the cross was almost obliterated when the stone was used as a monument in the year 1793 to the memory of a person named Robert Lowe."

THE HAM HILL BOWL.

THE history of the bowl represented in the accompanying illustrations, which is now deposited in the "Walter Collection" at Taunton Museum,



Fig. 1.—The Ham Hill Bowl.

is briefly as follows:—In the spring of 1896 it was found on Ham Hill, Somerset, by a workman named Dodge, while “rubbling” in a small quarry (now disused) near “Ham Town,” where numerous Romano-British relics have been found during 1905, and within a stone’s throw of the spot where the plates of scale armour were found in 1884, which are now one of the treasures of the “Walter Collection.” The finder retained possession of the bowl until the autumn of 1905, when he disposed of it to a gentleman in the neighbourhood for a shilling! It shortly afterwards came into the writer’s possession.

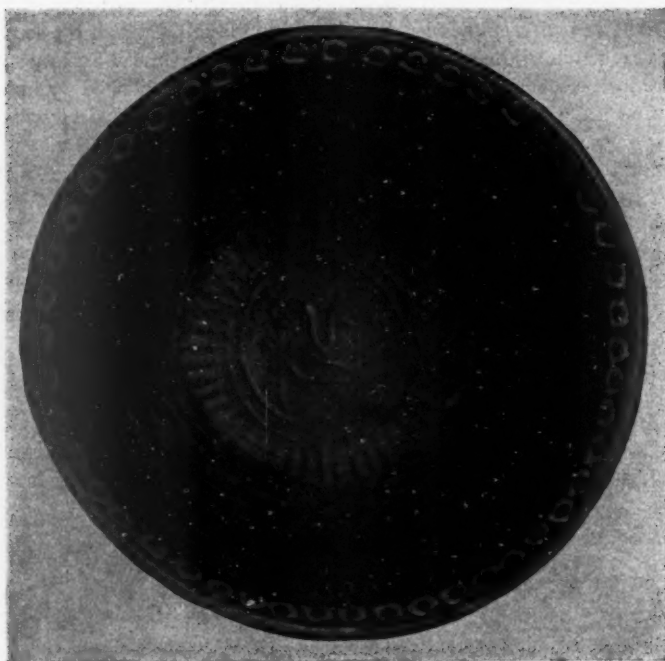


Fig. 2.—The Ham Hill Bowl. View of bottom, inside.

The bowl is practically in perfect condition. It is hand-made, of black earthenware shading to brownish grey at parts of the rim. Its surface is richly decorated. At the bottom of the *interior* in low relief is a somewhat crude representation of a human face surrounded by radiating lines, presumably intended for a blazing sun. The surrounding surface shows marks of having been smoothed with a pointed tool; at the rim is a row of hollow square punch marks. On the *outer* surface next the rim are (a) two roughly incised lines; then a row of (b) hollow

square punch marks; next (c) two incised lines; then a row of (d) designs, impressed with a stamp, having in the centre double interlocked spirals surrounded by radiating lines divided at equi-distant intervals by elongated loops; (e) a roughly incised line; (f) a row of solid square punch marks. At the bottom of the bowl is a stamped design similar to (d).

The bowl was discovered in a mass of black earth (? a burial) about 12 ft. below the surface. There is no record of any bones, charred or

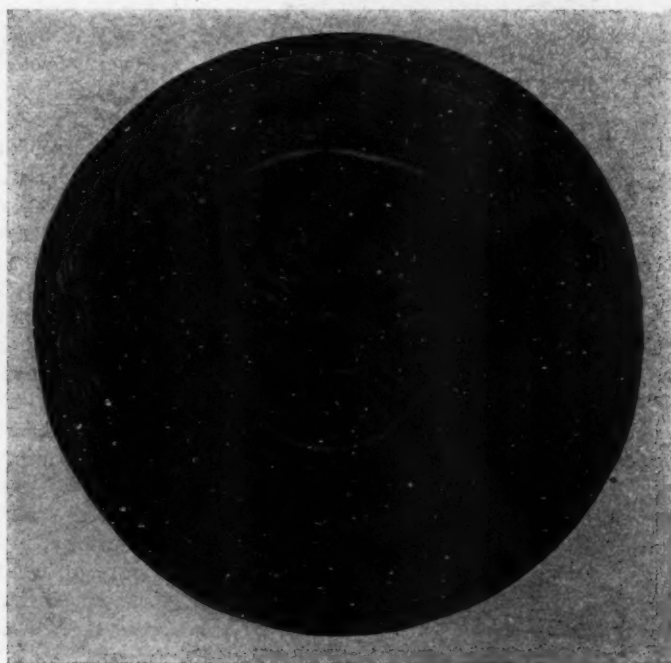


Fig. 3.—The Ham Hill Bowl. View of bottom, outside.

otherwise, ornaments or weapons, other than a few flint chippings, being found in the immediate vicinity.

Many and various suggestions have been offered by more or less distinguished antiquaries, who have either seen the bowl or photographs of it, as to the probable period to which it might belong, viz., Gaulish, very late British, Late-Celtic, Saxon, etc., and one well-known antiquary presumed to pronounce it to be a modern forgery forsooth of Mexican pottery!

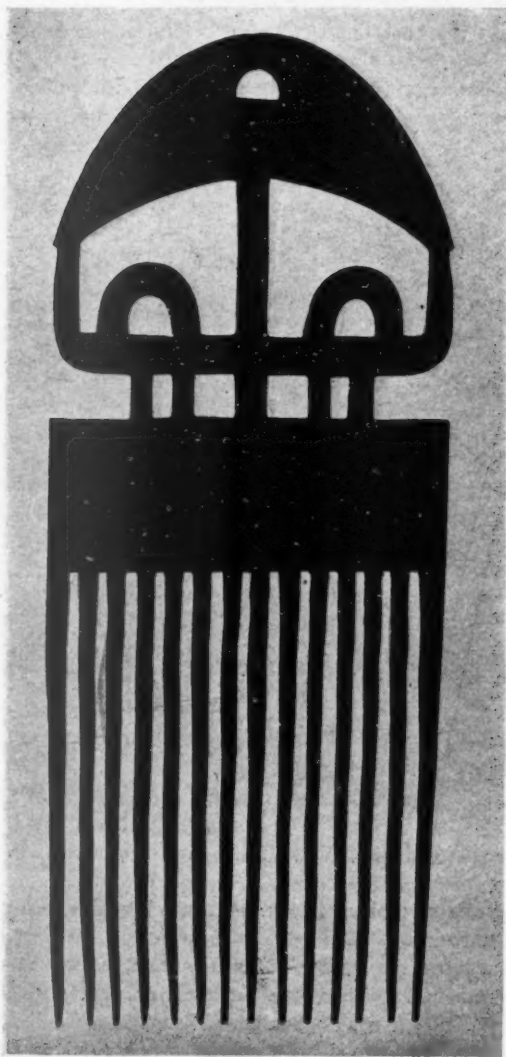
CARVED WOODEN TOILET COMB, FROM THE GOLD
COAST, WEST AFRICA.

Fig. 1.—Carved Wooden Toilet Comb from West Africa.
Scale $\frac{1}{4}$ linear. A. E. Smith, Photo.

THE comb here illustrated was obtained by me in 1895 from a native of Akropong, which lies between Accra and the Volta River, in the British West African Protectorate. It is of a fine grained light-coloured wood, $11\frac{1}{2}$ ins. long by $4\frac{1}{4}$ ins. wide by $\frac{1}{8}$ ins. thick, carved on both sides in very low relief. The upper part of the comb is of arched form, partly pierced. The design on the front represents an ostrich, a serpent, and an elephant, and a heart in the centre. The back is ornamented with primitive geometrical patterns, made with straight lines, very much the same class as the decoration of the stay busks and knitting sticks recently illustrated in THE RELIQUARY. Combs of this des-

cription are used by the native women for dressing their hair, which

is thick and woolly and of no great length. The women devote most of the afternoon to their toilet, into which dressing and decorating the hair enters largely.

Even little girls always wear the hair tightly dressed, mostly parted all over in little squares, and each piece of hair plaited tightly and fixed with pieces of cotton, silk, or grass, close to the head. Others wear it gathered up tight into an erection on the top of the head; others again wear it turned up and padded very stiffly. One cannot see where the ends of the hair are hidden away. Underneath this projection a bright coloured handkerchief is folded and tightly bound.

It would be interesting to know whether there is any meaning in the shape of the pierced part of the comb at the top. This takes the form of an inverted crescent supported on three vertical bars. Then comes a horizontal bar with

two semi-circular bars above, and five short vertical bars below.

FLORENCE SCHENCK.

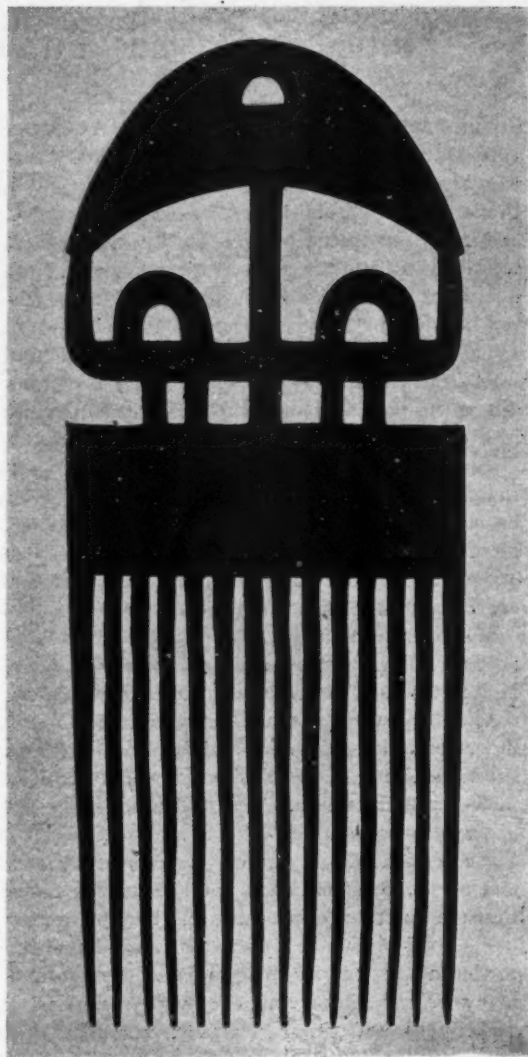


Fig. 2.—Carved Wooden Toilet Comb from West Africa.
Scale $\frac{1}{2}$ linear. A. E. Smith, Photo.

Notices of New Publications.

GOTHIC ARCHITECTURE IN ENGLAND: AN ANALYSIS OF THE ORIGIN AND DEVELOPMENT OF ENGLISH CHURCH ARCHITECTURE FROM THE NORMAN CONQUEST TO THE DISSOLUTION OF THE MONASTERIES. By Francis Bond, M.A. (B. T. Batsford.) This great book of 800 pages and 1,254 illustrations is a noble contribution to architectural history. It was high time that something substantial of this kind should be produced, for such books as Rickman and Parker, which were admirable for the time when they were written, are out of date, and far too interjectional in their method of teaching. The architectural student or average intelligent reader, brought up on material of that description is far too apt to be possessed of mental impressions which were bound to fall into one of four stereotyped divisions ticketed Norman, Early English, Decorated, or Perpendicular, and if he could carry in his eye the usual shapes of windows, doorways, and mouldings of these four periods, he considered himself well equipped to describe any old church that he might encounter. These divisions were not bad of their kind in the earlier days of Gothic revival, but they took little account of overlap, or, if they did, at once constructed a sub-division termed Transitional.

Moreover, up to now, the usual architectural primer gave no intelligent account of the meaning or development of any special part of a church in its structural arrangement, and only pointed out the approximate date of a change of shape, or of ornamental style. Mr. Bond's book moves on quite a different and far more intelligent plane; it is, as the sub-title asserts, an analysis, and not a mere classification of English mediæval architecture. True, there are single general chapters on each of the successive styles, but far the greater part of the book follows up the evolution of the various features of an architectural fabric. The aim of Mr. Bond is clearly set forth in his introduction. After saying that the questions of planning and then of vaulting should have the first and second places, he adds: "Of great importance also is the question of abutment; it is one thing to put up a vault, and it is another to induce it to stay up. This includes the whole machinery of buttresses, pinnacles, and flying buttresses. Then there is the drainage question. How is the rain to be kept from damaging roof and wall? This includes the corbel table and dripping eaves, and the later contrivances of gutters, gargoyle, parapet, and battlement; also the protection of wall, window, and doorway by basement course, string, dripstone, and hood-mould.

Then there is the whole question of lighting and the development of window tracery, as controlled by the exigencies of stained glass, and many other subjects, each needing separate treatment, such as the capital and the base, the triforium and the clerestory, the doorway and the porch, the roof, the tower, and the spire. On every one of these a separate treatise seems to be demanded, not necessarily lengthy, but consecutive in treatment, and, as far as space allows, complete. It is precisely to such a collection of short treatises on mediæval planning and building construction that Part ii., the bulk of the work, is devoted."

The writer is as good as his word, for the successive chapters, giving the common-sense evolutionary growth of Gothic church designing and scheming in the different parts of the fabric are set forth with fascinating clearness, and beautifully illustrated by photographic plates or by sketches and measured drawings.

Dated lists are given of all the chief examples of Norman and Gothic architecture in England, arranged in chronological order, and there are also a great number of plans, sections, diagrams, and mouldings. Hence it follows that the book will be of genuine value to the technical architectural student, but at the same time it will add a zest to the intelligent study of England's old churches, as a mere matter of sensible recreation, or as yielding an outline history in stone of artistic construction and religious activity in different periods of national development.

It is easy enough for the few who are practised in old church architecture, or in wide-spread ecclesiological note-taking, to find occasional passages in which they do not entirely concur, or to regret omissions. For instance, the writer of this could have wished that some attention had been paid in the discussion of the cruciform plan to the little noted and very frequent application of this form to the small early churches of North Devon, and, more particularly, of North-East Cornwall, where at one time it must have abounded. More, too, might with advantage have been said of the ingenious timber church architecture of Essex, and of the great wooden supported belfries that took the place of stone towers in Hampshire in the fifteenth century. Or, again, it might well have been stated that parts of the walls of the crypts of both Repton and Lastingham were older than the vaultings.

But, after all, these objections, if well based, are but trivial. The more expert a man is as a church architect or as an intelligent ecclesiologist, the more grateful will he be to Mr. Bond for the production of a noble volume like that now under notice, and to Mr. Batsford's generosity as publisher in the production of such a wealth of illustration. There can be no manner of doubt that the care and skill bestowed upon this volume at once raises it to an authoritative and almost classical position. Whole floods of water will pass under London Bridge ere a better book on a subject that ought to be of absorbing interest can possibly be produced.

"MANX CROSSES, OR THE INSCRIBED AND SCULPTURED MONUMENTS OF THE ISLE OF MAN FROM ABOUT THE END OF THE FIFTH TO THE BEGINNING OF THE THIRTEENTH CENTURY," by P. M. C. KERMODE, F.S.A. Scot., etc., is shortly to be published by Messrs. Bemrose Sons Limited. The inscribed and sculptured stones here treated of belong to the system of Early Christian Sepulchral Monuments in the British Isles, to which attention has been more particularly directed of late years. They derive special interest from the history and the position of the Isle of Man, which for its limited size is remarkably rich in such memorials. The illustrations are from drawings made by the Author for the purpose, founded upon rubbings and carefully compared with casts, with photographs, and with the stones themselves.

Though spoken of as crosses, they would be more correctly described as cross-slabs, being for the most part rectangular headstones with the figure of a cross incised or sculptured in relief on one or both faces, and, in many cases, handsomely decorated. The Author has arranged them according to their development as judged from the form of the stones, the execution of the work—whether incised or in relief—and the decorative treatment, which probably represents in general their chronological sequence.

Out of a hundred and twelve pieces sixty-seven show no trace of Scandinavian work, and appear to be British or Celtic in character. A few rough unhewn pillars, having inscriptions in Ogam of the Munster type, are regarded as the earliest; these are followed by about a score with incised crosses, linear or in outline, and others showing relief work. On these earlier pieces we meet with three inscriptions in Latin, in debased Roman capitals or Hiberno-Saxon minuscules, of which the most interesting, bearing the undeciphered name of a Bishop, was found by the Author at Kirk Maughold, and figured and described in *THE RELIQUARY*, May and July, 1902. One exceptional inscription in Anglian Runes was also described in *THE RELIQUARY* of July, 1902—"Some early Christian Monuments recently discovered at Kirk Maughold, Isle of Man."

About a score of these pre-Scandinavian pieces are decorated with geometrical and Zoöomorphic designs and figure subjects, of which the unique Byzantine Crucifix from the Calf of Man, figured in J. R. Allen's *Christian Symbolism*, page 143, is one of the finest and most delicate pieces of carving to be met with on the Early Christian Stone Monuments of the British Isles. The interlaced work on the fragment of the large Wheel Cross from Conchan, and on a stone which for many years served as a door-lintel at Kirk Maughold (*RELIQUARY*, July, 1902, figs. 10, 11) is exceedingly good, while the figures of a robed priest on the latter, and of the seated monks on another Maughold slab, are equal to anything displayed on similar monuments elsewhere.

The later Scandinavian pieces in the island are better known since Cumming, in his *Runic Remains*, figured and partly described some of

them about fifty years ago. Of the pieces in this class, twenty-seven have inscriptions in Scandinavian Runes, and the Author considers himself greatly indebted to Dr. Brate, a distinguished philologist in Stockholm, who visited the island last summer in order to see and study them, for some introductory and critical remarks on the Manx Runic inscriptions, as well as for valuable suggestions in the readings of difficult pieces, and in the compilation of a vocabulary. The Bind-rune inscription from Andreas, published in the Author's *Catalogue of Manx Crosses*, 2nd edition, and in *Proc. Soc. Ant. Scot.*, 1888-9, has, unfortunately, not yet been deciphered, but an excellent figure and a photograph direct from the stone will perhaps enable some patient and ingenious reader of the present volume to discover the clue to the reading. Another inscription is so fragmentary as to show only the tops of four runes, and therefore is illegible. From a large and well-drawn figure of a boar which remains, it would appear to have been a slab of fine proportions and handsome decoration.

But the decoration of these Scandinavian pieces is even more interesting than their inscriptions. The Author points out the skilful application and development of designs from Celtic models, but not from the earlier carved stones in the island, and the evolution of new and peculiar patterns. On the whole, the execution which, as in the earlier pieces, is generally flat-carving from a sixteenth to an eighth of an inch in relief, is bolder and freer, and the Zoöomorphic work is distinctly Scandinavian in character. Most interesting of all is the Figure drawing, for here, as already shown by the Author in the *Saga-Book of the Viking Club*, 1895-6, and in *THE RELIQUARY*, July, 1902, fig. 15, as well as in a *Memoir on the Norse Mythology in the Isle of Man* (Bemrose & Sons Ltd.), we find the popular story of Sigurd Fafni's Bane with details not before depicted, such as Loki heaving stones at the otter which is devouring the salmon, and Sigurd concealed in the pit about to slay the dragon Fafni, which is crawling across its open mouth. On several other stones are figures of Odin, Thor, and Heimdall, of champions in combat on the plains of Idavöll, of the Midgardsorm, as well as the Sacred Hart, the Boar, Særhrimnir, and giants, dwarfs, and possibly other mythological figures and scenes.

The work is divided into sections: I.—Introductory, giving a general account of the stones, with their distribution, their bibliography, etc. Plans and views of the ruins of ancient keels or chapels, where some of the earlier pieces have been found, enable one to realize some of the conditions under which they were erected. II.—The Art of the Monuments, dealing with their variations and summarizing and tabulating the patterns and designs, the figures and the pictorial representations of first the Celtic, and secondly the Scandinavian slabs, with reference to similar designs elsewhere, as well as descriptions of special local peculiarities in the evolution of some of them, such as the Tendril pattern,

illustrated with diagrams. III.—The Inscriptions, all of which are here gathered together and figured on a uniform scale, with introductory remarks, translations, alphabets, and vocabulary, a subject by no means exhausted by previous writers though studied by several whose names are well known, *e.g.*, Munch, Vigfusson, and Dr. S. Bügge. IV.—The main part of the work gives full and detailed descriptions of the several stones illustrated with plates, with figures of each one on a scale sufficiently large to bring out the details of the more elaborate decoration.

It is pleasing to think that the value of these venerable and most interesting monuments is becoming more appreciated by the Manx folk, whose privilege it is to possess, as trustees for posterity, such a unique series of them. In preparing for the present work, the Author had plaster casts made of them all, and these are now exhibited in a favourable light in a special room at Castle Rushen, while the full-sized drawings from which his illustrations are made are mounted and framed, and destined for the library which he hopes to see established in Ramsey, or, failing that, for some other public institution. And now the Trustees of the Manx Museum and Ancient Monuments, of which body the Author is Secretary, are considering a scheme and plan for the better preservation under cover of all the originals in or about the churches of the parishes to which they respectively belong, a work which we hope may be accomplished within the next few months.

"MEMORIALS OF OLD HERTFORDSHIRE," edited by PERCY CROSS STANDING (Bemrose & Sons Ltd.). This is another of Messrs. Bemrose's pleasant series of "*Memorials of the Counties of England*." Like its predecessors on Buckinghamshire, Oxfordshire, Devonshire, etc., it is charming in typography and general appearance, and well illustrated by careful photographic reproductions. The numerous short papers dealing with historic Hertfordshire are mostly the work of well-equipped local writers, and give pleasant accounts of the places or incidents they describe. Of course, the antiquary or deeper topographical student must not expect to find herein anything showing considerable or original research—if he did, he would be disappointed; but by the general reader or lover of his county such a volume as this ought to be sure of a hearty welcome, and it will, perchance, lead such a one on to profounder study.

One of the best papers in this volume is that on Moor Park, the home of Lord and Lady Ebury, by Rev. P. H. Ditchfield. We could wish that the editor in the few pages given to "Hatfield and other great houses" had confined his attention to Hatfield, and thus made a more readable article; as it is, the account of Hatfield is more noteworthy for its omissions than for anything else. It would, for instance, have been interesting to give the seldom cited account of the damage done to house, gardens, and park by the Great Storm of 1703.

